WITH COLORED SUPPLEMENT.

THE NEW YORK DRAMATIC MIRROR.

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NYM CRINKLE'S FEUILLETON

FINDING FAULT WITH DRAMATIC CRITICISM. THE NEW YORK DRAMATIC WRITERS ARRAIGNED FOR PROVINCIALITY. MR. AND MRS. KENDAL IN A SCRAP OF PAPER. A PERFORMANCE THAT MADE THE AUDIENCE GLOW. MR. DALY'S INVERSION OF SARDOU.

Nothing is so easy and so common as to find fault with dramatic criticism. People as, a rule, skim over the dramatic columns of the newspapers to see if the opinions agree with their own. If they do, they remark, "fair article," and drop the paper. If they do not they cry "bosh!" and remember the critic.

This is just as much their right and privilege as it is the right and privilege of the critic to approve or condemn.

But sometimes the intelligent reading portion of the community review criticism with a passing judgment that bears with it the justice and the acumen of wholesome public taste.

I was struck with this yesterday, when, being in a party of intelligent ladies and gentlemen, I heard the New York press criticisms on the Kendals arraigned for their provincialism. The persons who were discussing the matter in a chattering touch-and-go manner were men and women of large cosmopolitan views who had been much abroad; seen most of what is worth seeing in European capitals, and who had grown into that inevitable conservatism which is the result of outgrowing one's native invironment.

One lady said: "I was anxious to see what the American papers would say of these English favorites, and so I read all the reviews, and what surprised me was the unsuppressible inclination of all the critics to compare Mr. Kendal with Lester Wallack, as if he were New York's little standard, to which dramatic art in any shape must be fitted. It was as if the American at a review of the Queen's Own, should take a photograph of the Seventh Regiment with him, or as if he couldn't get the Central Park out of his head while looking at Chamounix. I do not object to Lester Wallack, who was not only a local favorite, but a great actor in certain lines, but I object to his being made a standard of comparison."

This charge of provincialism struck me with a sense of novelty. I don't think the metropolis will admit its justice, for the metropolis ranks itself among the great liberal centres of the world, and yet there is a point well taken in the charge. That the Kendals are better or worse from the Wallack standpoint is a rather unworthy subject of discussion for a metropolis which has joined the world's round of capitals, and invites all that is best from every land and in every tongue.

That order of criticism which seeks only to determine how much inferior every new phase of acting is to the old phase of acting which it has shrined, is necessarily a narrow order of criticism, and there ought to be some kind of moral code established which would compel critics who go to comedy to leave their Lester Wallack and Joe Jefferson in the cloak room; and those who go to tragedy to put their Edwin Booth and Lawrence Barrett in a trunk until the show is over; and those who go to estimate a new actress to purge themselves of Mary Anderson.

I should say the same thing to any New Yorker who was going to read Burke. Get Daniel Webster and Henry Ward Beecher out of your head. They confuse judgment.

And forget Broadway when you are in Regent Street.

The Kendals bring their own standard with them. Until you have one that is authoritative, and the result of time and multitudinous achievements, and is not the generous narrowness of favoritism, use theirs.

This seems to be preachy advice, doesn't it? But acknowledge that it is timely. Reflect that a distinguished and brilliant New York critic was provincial enough to insinuate in print that it was impertinent for a great French actress to play in a temple recently hallowed by Mary Anderson, and hold a picture of Bouicault's acting up before his eyes while Coquelin was playing a rôle that Boucicault had introduced to us.

All this must strike your large connoisseur with a Chicago taint. And it is only in Chicago that a taint can strike.

Mind you, comparison is an unavoidable thing in criticism. There must be a relative adjustment to something.

You cannot say that this or that is excellent according to an abstract and indefinable private notion. It must come up against some concrete measurement which is a public possession. Therefore, if the exact status of the Kendals is to be fixed by throwing them against the local background of Lester Wallack, it might be well to point out the two methods and leave them where they belong, without first assuming that the Kendals are to be praised or condemned as they agree or disagree with an excellence that we have erected into a local hay-scales.

Mr. Kendal will never make the hero in A Scrap of Paper as *prononcé* as did Lester Wallack. And he will never try to.

Perhaps it may be added with equal truth that Mr. Wallack could never make the part as spontaneous, unctuous and human as Mr. Kendal. What Mr. Kendal appropriates as an amiable, hearty, every-day and recognizable type, Mr. Wallack made a slightly exaggerated, forceful, unforgetable and somewhat theatric impersonation that absorbed all the interest of the play. The piece is spun of spider's web. But there was one strand in Mr. Wallack's performance that was as glaring as the gold cord round his waist, and as glittering.

But should it have been?

We never shall forget that compelling personality and that splendid egotism that belittled all else in the play and made Suzanne herself an auxilliary. It was a personality that could do what it pleased with an easy contempt for the relationship of the parts. It was sometimes in comedy like a cornet in a string band.

It is a fair question if the deliberate conspicuousness of Lester Wallack in his own comedy galaxies was not an impediment in the way of the highest comedy excellence. It certainly would have been so considered in Germany or in France, where the general and related excellence of all the parts and not the conspicuousness of one, determines the merit.

It struck me that the Kendals' performance of A Scrap of Paper had this superiority to most of the performances of the play that I had seen, that it charmed me with a continuous and general onflowing, unbroken by irrelevant and forceful appeals or affectations; that it drew me away from the individual attempt, to the illusion of the story and I found myself gliding with the legend and not knowing it—only wishing it might go on—when it was coming to a stop.

This, I take it, is the greatest achievement of the drama.

Mrs. Kendal has a personal charm that is not wholly physical. In some sense it is temperamental, beamy, internal. You feel, without being able to interpret it nicely, that she is doing something her own way, and that her own way is the best possible way for her. She possesses that fascination that a wholesome maturity alone can confer. We see it now and then in the drawing-room, when some mother who has never ceased to be a favorite, though she has ceased to be a girl, draws all men—and women, too, for that matter—round her, and compels a mingled respect and gallantry that needs no compelling.

Her coquetry in A Scrap of Paper is the rich, mellow coquetry of a woman, not the caprice of a miss. Behind it is a generous subtlety and an easy knowledge.

Chance there is none in the comedy for transcendent exhibit of dramatic power; but there are a thousand chances for the by-play, the suggestion, the intimation, and the mingled glance and tone that are demonstrations, and she uses them all with a spontaneity that deceives you into the belief that she cannot help it.

The entertainment was irradiated with a generous and amiable glow that the audience felt rather than understood, and they went away warmed by it, if not enlightened.

The impression carried away was that Colonel Hake came out of our familiar life. We knew him and must have liked him whether we met him on the Strand or on the stage. His one passage with the lad, Archie, was so overwhelmingly masculine, generously contemptuous and magnanimous, that he won us just as he won Archie. Mr. Wallack used to do this with a superiority that crushed Archie. Mr. Kendal does it with a man's *camaraderie* that makes Archie and the Colonel hale fellows.

But, here! I never meant when I sat down to write to you, to pour out all my ink on the Kendals. I did feel a little grateful when the curtain fell on their performance for the delight they had caused me, and I did not stop to analyze them with fell intellectual bent; but I never meant to run on at this rate.

I had so many things to talk to you about. Let me try and recall some of them. First, I wanted to ask you if you had noticed Miss Seligman in The Suspect? You will remember we were all doubtful of her in The Cavalier, and now she appears to have shot up into prominence. I believe she has at last made a hit—perhaps I should say a double hit, seeing that she has been given a strong part and has been sued by her husband at the same time.

We ought, as provincials, to remark, too, that the American version of Charles Gibbons' story "For the King," stood with the public, while the English version did not. This is where we are allowed to remind ourselves that we are all more or less Chicagoans.

And on top of this, Mr. Augustin Daly's inversion of Sardou has met with disappointment.

Mr. Daly does not appear to have as much faith in Daly as in Sardou.

Sardou's opinion has not yet arrived.

I suppose you noticed that just before the production of The Golden Widow, Mr. Daly gilded the whole front of his theatre.

Is this ominous or symbolical?

The Golden Widow is not golden. If Mr. Daly will learn anything he should now nickel-plate his façade.

For a man who doesn't think as much of Daly as of Sardou, he takes the strangest way of showing it.

If I held Daly's opinion of Sardou, I wouldn't exhibit it with a shovel. I should hate to have an undertaker for a friend, whose ardor in my behalf made him watch for an opportunity to bury me. And I should lose all confidence in a man, who, if he could not bury me, went to work and buried himself.

Mr. Daly deserves better of Mr. Daly. If Mr. Daly could only detach himself from Mr. Daly, he would be one of the most influential, the most respected and the most typical of American managers.

Ask Dorney!

NYM CRINKLE.

J. W. MORRISSEY'S TROUBLES.

James W. Morrissey who arrived in New York last Monday, hastened to THE DRAMATIC MIRROR office to deny the report that had preceded him about the disbanding of his operatic company at Akron, Ohio.

"The truth of the whole matter" said Mr. Morrissey to a MIRROR representative, "is that I had to close my season temporarily in order to get rid of Signor Tagliapietra, who has been dissipating to such an extent lately, that he was frequently unable to sing his roles, and they had to be entrusted to an understudy. When he found that he was not indispensable, as George Nichols proved a competent substitute, his Italian jealousy asserted itself, and he tried his best to work up feeling against me in the company."

Mr. Morrissey then drew out of his pocket the following letter which, he said, presented the main points of his position:

NEW YORK, Oct. 8, 1889.

To the Editor of The Dramatic Mirror:

SIR.—Referring to the telegrams from Akron, Ohio—which might possibly be believed—I wish to state that they were sent by a person whom I discharged—Signor Tagliapietra. Your love for justice will, no doubt, permit an explanation. The entire company, with but one exception (Tagliapietra), arrived in the city with me on Monday morning, at a cost of $305. The baritone—for violating his contract and endeavoring to disorganize my company while intoxicated—was, of course, left behind.

The principal members—Miss Claire, Miss Bonar, Miss Higl, Mr. Turner, Mr. Baxter and Mr. Gerold—are ready to begin anew when called upon, in the course of a fortnight; this course becoming necessary in order to cleanse the company from the evil which threatened it by the presence of Tagliapietra.

We have a long Spring engagement at the Grau Opera House, this city, opening with an English version of Bizet's Carmen, in which will occur a realistic bull-fight, by permission of the proper authorities, to whom we have promised not to kill the bull in the presence of the audience.

Respectfully yours,

J. W. MORRISSEY.

"Concerning our season," continued Mr. Morrissey, "I can only say that the first two weeks at St. Paul, where we played at Harris' Theatre in August, proved reasonably profitable. We then played two weeks at the new Opera House at Chicago, but the receipts there didn't come up to my expectations. We then performed in the smaller towns of Illinois and Ohio with varying results. On Monday, Sept. 30, we presented Faust in Sandusky, but Signor Tagliapietra was unable to appear as Valentine. After the three nights' engagement in Akron, I decided to bring the company back to New York, and postponed the dates I had in various Michigan and Illinois towns until later in the season. It is quite probable that I shall take the company out again in about a month for a tour of the New England towns."

On Tuesday afternoon, James S. Dubois called at THE MIRROR office, and made the following statements concerning his connection with Mr. Morrissey's company and also as to what he knew concerning the Tagliapietra question.

"I was engaged," said Mr. Dubois, "by Mr. Morrissey last July for the present season. Unbeknown to me he engaged Frank Baxter, although I had been given to understand that I was to be the leading tenor. I was compelled so frequently to sing Mr. Baxter's roles, when he alone received credit on the programme, that, deeming this unjust, I tried to have an item inserted in the Chicago *Mail* stating that James S. Dubois would take the part of Lionel in Martha.

The item never appeared, but I was discharged nominally on this account. As I was not given the usual two weeks' notice, I went ahead to Cincinnati, and obtained an order from the court for the sheriff to seize the box office receipts on Sept 18, for the payment of $104 back salary due me and costs. The case came up for trial on Sept. 26, and on the following day the justice rendered his decision, sustaining judgment in my favor. Mr. Morrissey then filed an appeal bond, and rather than wait indefinitely for the money due me, I made a compromise with him on Oct. 3, to pay me about three-fourths of the amount."

"What do you know of his troubles with Signor Tagliapietra?"

"I have seen Signor Tagliapietra, and he says that he attached all the company's trunks containing costumes at Sandusky on Oct. 1 in order to recover a claim of back salary due him amounting to $228. He states that Treasurer W. J. Harper replevined the costumes, and produced a bill of sale he had obtained from Mr. Morrissey. As to the latter's charge of intoxication against him, I know nothing. I only know that I have always found Signor Tagliapietra a conscientious artist and a thorough gentleman. This is the third time that Mr. Morrissey has made changes in his company this season. There is two weeks' salary due a number of the chorus girls. He does not treat his people with the courtesy due them, and that, in addition to his non-payment of salaries, is one of the reasons he does not get along better."

MISS LUCETTE'S PLAY FOR SOTHERN

Madelene Lucette has written a play for E. H. Sothern, which was accepted by Daniel Frohman last week. The piece is entitled Christopher, Junior, and is to be presented at the Lyceum next Spring, during Mr. Sothern's engagement at that house. Miss Lucette has written another piece called Lady Jemima, which will probably be produced in Memphis before Christmas. She is now acting in Surprises of Divorce and other pieces in Art ur Rehan's company, but a position will always be open to her on the operatic stage whenever she chooses to return to it. Both Mr. Frohman and Mr. Sothern entertain great hopes for the success of Christopher, Junior, and if the piece catches the fancy of the theatrical public, the Lyceum company will appear in another play from her pen.

THE managers of the The Dark Secret company claim that it has been making $1,000 a week for them since the season opened.

THE NEW YORK
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THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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CURRENT AMUSEMENTS.

BROADWAY THEATRE—THE CORSAN, 8 P. M.
CASINO—THE DRUM MAJOR, 8:15.
KOSTER-AND-BIAL'S—MINSTRELS, 8:30 P. M.
GRAND OPERA HOUSE—KELLAR, 8 P. M.
HARLEM OPERA HOUSE—LITTLE LORD FAUNTLEROY, 8 P. M.
KOSTER-AND-BIAL'S—FAUST UP TO DATE, 8 P. M.
LYCEUM THEATRE—LORD CHUMLEY, 8:15 P. M.
MADISON SQUARE THEATRE—SCOTLAND YARD, 8:30 P. M.
PALMER'S THEATRE—GALVINI, 8 P. M.
PEOPLE'S THEATRE—THE SUSPECT, 8 P. M.
PROCTOR'S TWENTY-THIRD STREET THEATRE—THE GRAND METROPOLIS, 8:15 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.
THIRD AVENUE THEATRE—THREE IRISH HEARTS, 8 P. M.
UNION SQUARE THEATRE—HERRMANN'S TRANS-ATLANTIC VAUDEVILLES, 8:15 P. M.

SPECIAL ANNOUNCEMENT.

The Christmas Number of the Dramatic Mirror will be published on Saturday, December 7. It will surpass in magnitude, artistic beauty and literary variety all our previous holiday issues. Advertisements may be sent in now. Patrons desiring to secure special positions should communicate with the Publisher immediately.

"CONTROLLING" NEWSPAPERS.

IT has often been charged by disgruntled professionals and disappointed managers that the critics of this city occasionally enter into a combination or conspiracy to "down" a new production. The easiest refutation of this trite and absurd accusation is found in the personal relations of these same critics, which for various reasons are of so strained a nature that we venture to say it would be impossible to simultaneously muster half-a-dozen members of the guild around the mahogany board after a first-night, without producing a scene of wholesale murder and hideous carnage that would put the last act of Hamlet itself to the blush. But above and beyond this we know the metropolitan critical *corps* to be incapable of conspiring to such an end. They are, generally speaking, men of character and integrity, who mean well if, like old Dick Deadeye, they sometimes don't know.

The most acceptable, indeed the only rational, explanation why, at times, the whole press of New York unites, as with one voice, to condemn a new play or an actor's performance, is that the play or the performance is hopelessly bad. Under these circumstances unanimity is a strong evidence of the critics' collective and individual ability and training.

In this connection, we have observed sundry statements made by the correspondent of the *Spirit of the South* in a recent issue of that journal. "Three years ago," says this chronicle, "RUDOLPH ANDERSON could not make a failure. Erminie, an opera of as slight merit as any important work seen in this locality, was lifted to and kept at the point of sinful triumph by the obliging critics of the daily press. Affairs have assumed another complexion since then. Mr. ANDERSON can scarcely make a success to-day."

We do not think that the critics were responsible for the sinful triumph of Erminie. On the contrary, several of them slated it unmercifully when it was first given; but the public's fancy was tickled, and against the tenderness of that capricious and eccentric exhibit, the critics could not, and never can make headway, as every sensible manager knows. Because The Drum Major—which was preceded by a piece that enjoyed a successful run—has failed to obtain that degree of popularity which was accorded by the public to Erminie, it does not follow that Manager ANDERSON is reduced to such an extremity that he "can scarcely make a success to-day."

But the most curious, as well as the most interesting feature of the article from which we are quoting, is comprised in the extract that follows:

> Some slight idea may be given of the cause of this change when I say that Colonel MCCAULL and A. H. CANBY, the latter the manager of FRANCIS WILSON, are working in direct opposition to Mr. ANDERSON at the present time. Mr. CANBY controls one or two newspapers in the city; Colonel MCCAULL has always controlled the New York *Times*; from appearances I should judge that Colonel MCCAULL also commands the critic of the New York *Herald*. This latter gentleman is, at least, an ingenious enemy of the Casino. He fought the late performance of The Brigands, one of the most complete and artistic productions of comic opera ever seen in this country, and now that a new opera, The Drum Major is brought out his bitterness over its shortcomings overleaps itself, and becomes contumely of the basest sort. The rebellion among professional writers against the Casino management is a natural development of newspaper criticism, when men, who wish to gain the largest possible income from week to week, are given full power to say what they choose, while the editors of the papers, who are possibly endeavoring to secure honest opinion, never go near a theatre to satisfy themselves whether their employés are liars or not.

We have all along labored under the impression that Mr. JONES controlled the *Times* and Mr. BENNETT the *Herald*. It is possible that we are mistaken and that Colonel MCCAULL and Mr. CANBY have usurped the powers and functions of these and the other gentlemen whose papers are hinted at. It would certainly be a novelty for the daily press of a metropolitan city to be acquired by comic opera managers that they might be devoted to the noble and liberal purpose of crushing a rival *impresario*.

We shall await, with breathless interest, further developments in the rebellion of the professional writers against the Casino.

PENALTIES OF PUBLIC LIFE.

THERE seems to be no limit to the license of the San Francisco press. In a city where only a few years ago human life was held at little value, and where, at the present time, flagrant immorality and traces of the old lawlessness still disgrace the community, it is perhaps not strange that reputation is not looked upon as an absolute right of the individual in that municipality.

The latest instance of slander furnished by the San Francisco press came to light on Sunday last, when the *Examiner* coupled the announcement of the non-appearance of a prominent actress the preceding night with the explanation that she had been reduced to a state of incapacity through the brutal treatment of her husband.

As a matter of fact the lady had been taken suddenly and seriously ill and her physician had peremptorily forbidden her to play. The *Examiner's* false statements were promptly denounced by the star, but not until they had gone abroad and received credence in some quarters.

Similar fabrications are of constant recurrence, not only in San Francisco but sometimes in cities where a higher regard for accuracy and a better conception of the value of reputation are supposed to prevail. Members of the profession, who are peculiarly exposed to the danger of these attacks, are less likely to secure redress for them than are other citizens.

Under the present conditions we suppose they can do nothing but grin and bear it, consoling themselves with the reflection that chivalry is not a marked characteristic of the modern press, and that those who embark on a public career must learn to look bravely on calumny and unpleasant notoriety as its inseparable penalties.

IN FULL SWING.

THE dramatic season may now be said to be in full swing. The present week is especially significant for the number of foreign stars billed at metropolitan theatres. Mr. and Mrs. KENDAL made their first bow to an American audience at the Fifth Avenue Theatre on Monday night, in A Scrap of Paper. They were accorded a hearty welcome, and the general verdict appears to be that Mrs. KENDAL is a delightful actress and a charming woman. The impression of Mr. KENDAL's first effort seems to be hardly less favorable. He proved himself a most enjoyable comedian of the refined English school, and his future efforts, in conjunction with Mrs. KENDAL, will be awaited with considerable interest.

We regret that the criticism of Roger La Honte, in which piece WILLIAM TERRISS and JESSIE MILLWARD were announced to initiate their New York engagement at Niblo's, last (Tuesday) evening, must necessarily be deferred until our next issue, as THE DRAMATIC MIRROR is compelled to go to press before a Tuesday night performance can be properly noticed.

The engagement of Signor SALVINI at Palmer's Theatre will also receive due consideration in our next issue. His opening night occurs on Thursday of this week, when he will be seen in his celebrated impersonation of Samson.

Two other foreign stars of note are to open their American tour in Boston. WILSON BARRETT is to challenge critical opinion in the Hub next Monday, and CHARLES WYNDHAM is also to play his opening engagement there at a somewhat later date. This should measurably subdue the comical jealousy that the Bostonese critics have displayed latterly, because managers prefer to launch new theatrical ventures in Gotham before courting the opinion of the modern Athens.

In proverbial parlance all things come to those that wait.

PROFESSIONALS should be on their guard against purchasing the numerous manuscripts of IBSEN's plays that are now in the market. None of these, so far as can be learned, are direct translations from the Norweigian; they are simply copies of the three works—Ghosts, Pillars of Society and An Enemy of Society—which are published by an English firm in one volume, that can be procured at any book-store for forty cents. The Doll's House has not yet appeared in English print. There is no doubt that several obscure stars will do the IBSEN plays experimentally, with an idea of profiting by the wholesale discussion they have occasioned in the press. It is a pity, because the author is unlikely to receive adequate treatment in such hands, and the edge of novelty will be taken off the artistic interpretations by Mr. PALMER's company, which we are promised during the season.

RECENTLY the system of medical relief utilized by the Actors' Fund has been thoroughly overhauled. Sundry changes, that experience suggested, have improved the efficiency of this department of the institution's work. The Fund has a large and active staff of able physicians in this city and elsewhere, whose members, together with several consultants, furnish their services without remuneration and assure the patients the best medical skill.

MR. DALY will have to pull himself together, if he wishes to retain his position as a pillar of the diminished stock theatre system. Two or three such pieces as The Golden Widow will put him in the rear of metropolitan managers. Mr. DALY's success has been largely due to his judgment as to what foreign material was suitable for adaptation, but in the present instance that judgment appears to have deserted him. SARDOU's Marquise is an essentially nasty piece. Mr. DALY's idea of cleansing it with soap and water and destroying its odor by a liberal use of chloride of lime was absurd. The disinfecting process killed the smell, it is true; but it also killed the play. It is not his first experiment in the same direction, nor his first failure. Experience is a good master if its lessons are taken to heart.

WILSON BARRETT has reason to complain of the rank injustice of assessing duty on his scenery and costumes without previous notice that such imports were dutiable. His property was on the docks at Boston when the Secretary of the Treasury announced his determination to disregard the precedent formerly followed and issue new instructions making theatrical paraphernalia no longer "tools of trade," but ordinary imports. It was an *ex post facto* decision which, in its bearing on this individual case, was totally opposed to principles of justice and fair treatment. No man can justly be held accountable for duties or penalties incurred before the requirements of a law are made public. We are not saying that imported scenery should not be taxed like other goods, if that class of material comes under the revenue laws; but we wish to call attention to the fact that Secretary WINDOM neglected to notify the public of the new interpretation of the powers and intentions of his department beforehand, and arbitrarily put it into force so that it became an unforeseen hardship upon a manager who was given no opportunity to choose whether he would send dutiable material here or not.

A WESTERN exchange is pleased to grow facetious over the fact that the tank drama is becoming unpopular in the East, and incidentally makes the profound observation that ere long playgoers will only see a tank between the acts.

OF Miss REHAN's prospective experiment with the character of Rosalind, the *Times'* critic says: "This is (*sic*) by far the most difficult and important character she has ever attempted." And then he sapiently adds: "Of her success no one who has watched her progress can have a doubt." The value of the *Times'* opinions concerning the performances at Daly's Theatre may be pretty accurately gauged by this confident prophecy regarding an accomplishment which, until it has "eventuated," as the minstrels say, must necessarily remain in doubt. The *Times* is not content with indiscriminately praising everything good, bad and indifferent—including The Golden Widow—that Mr. DALY presents; it must needs carry its fetichism to the point of heartily commending what he has not yet done!

JACK THE RIPPER has been dramatised under the title of Jack l'Eventreuer, and produced at the Chateau d'Eau Theatre of Paris. None of our managers will care to negotiate for the American rights to the piece.

THE London *Stage* thinks that modern act-drop applause is becoming one of the abuses of the playhouse. Our contemporary objects to the stage-managerial manœvre of sending all the members of the cast across the stage before the curtain in answer to a call, because it is galling to the less important members of the company who know that the desire is not to see them but somebody else. We may be here permitted to humbly rise and remark, in connection with this discussion, that we have yet to meet the actor who objects to responding to a call, whatever the circumstances. Calls are the desserts of the performance, if not always the deserts.

WONG CHIN FOO says that "the real boss of a Chinese troupe is the property man, the one that owns or manages the costumes." The real boss of an American troupe is the property man, the one that owns or manages the female star.

MR. AND MRS. KENDAL have captured the suffrages of the New York public. Their exposition of the art of high-comedy acting at the Fifth Avenue on Monday night was thoroughly delightful, justifying the reputation for this species of work that had preceded them to this country. High comedy is a branch of histrionism that has been suffered to fall into neglect on our stage. It would be well if our actors could see the KENDALS in the Scrap of Paper, and to that end we hope that the accomplished visitors will arrange to give a professional matinee during their engagement in this city.

THIS is the liveliest week of the dramatic season, thus far. So many big events are either accomplished or imminent that the breath of the confirmed first-nighter is fairly taken away. The dullness that made the campaign monotonous up to this point is now succeeded by a veritable blaze of histrionism.

GENERALLY speaking dramatic authors are not in league with play-pirates. They usually lend all the assistance in their power to prevent the unlawful appropriation of the plays they write and sell. But there are exceptions to most rules, this one included.

NEXT week BOOTH and MODJESKA, JEFFERSON and FLORENCE, SALVINI, the KENDALS! Boston, where art thou? We seem to be the people.

THE USHER.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

On Thursday of next week the distinguished sisterhood of Sorosis will give a breakfast at Delmonico's to one of its most popular members, Mrs. A. M. Palmer. Several noted women are to be present as guests of the club, Mrs. Kendal among the number. The affair is designed as a welcome home to Mrs. Palmer after her European trip.

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Uncle Ben Baker has been troubled for several days past as to what disposition he should make of poor old Wesley Venna, the demented actor, who has been under restraint at St. Vincent's Hospital since his case was first brought to notice by the police.

Venna has money enough to subsist on, but he is not in such a mental condition as makes it safe to entrust him either with personal liberty or the management of his affairs.

Mr. Baker decided to lay the matter before the officials of the Actors' Fund, and they have determined that the best course will be for that institution to be appointed the guardian of Venna's person and property. Accordingly an application will immediately be made to the courts for that purpose.

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Max Eliot, as the sprightly Mrs. Eliot is known to readers of the Boston *Herald*, always bobs up serenely when anything of theatrical importance is going on in this city, running back and forth from the Hub as events demand. On Monday night she was an interested spectator of the Kendals' performance at the Fifth Avenue.

✣

Our friend on the *Times* is furnishing us with a regular supply of amusement, these brisk Autumnal mornings.

Here is a gem that I cull from his notice of Mr. Daly's opening production: "The Golden Widow is an adaptation of Marquise that will not bring the blush of shame to the cheek of the innocent."

That was exactly the reason why Marquise, having lost its most prominent characteristic in The Golden Widow, fell to earth, carrying Mr. Daly beneath it.

But we mustn't forget that Sardou's untranslatable, unadaptable piece, met with the ardent approval of the young person of the *Times*, just because it brought no blush to his cheek.

✣

Good news comes of Mr. Barrett's production of Ganelon at Chicago on Monday evening.

If the telegraphic accounts are trustworthy, the play made an artistic and popular hit. But before I venture at putting another veritable success to the credit of the American dramatist, I must wait until further particulars arrive.

I am not an admirer of Mr. Barrett's acting. I have incurred his dislike by repeatedly characterizing it as hard, preachy and unsympathetic.

Nevertheless, I am glad to acknowledge that Mr. Barrett has done more for the substantial encouragement of the American drama in its higher form than any of his contemporaries.

Had Mr. Booth shown as great an interest in the development of our stage as Mr. Barrett, his admirers would have no cause for fault-finding on any account. It is a pity that in one case genius is present without ambition, and in the other ambition without genius.

✣

The course of THE MIRROR in regard to the crowds that used to gather around the Bijou has encouraged residents in the neighborhood of the rear entrance of the Third Avenue Theatre to send a complaint to Mayor Grant concerning the persons that have made it a habit to loiter there. The Mayor referred the matter to the police authorities for action.

✣

I admire the plucky fight Mrs. Harriet Hubbard Ayer has made against her enemies, not the least conspicuous of whom is her ex-husband.

This lady has achieved remarkable success in her business enterprise by reason of the perseverance, tact, skill and originality which she has brought to bear upon it.

That she has made herself both independent and wealthy in a short space of time is another evidence of the adaptability which so many courageous and refined women have shown when suddenly forced from a position of affluence to one of self-dependence.

Mr. Ayer for years past has done nothing to support or educate his children, for whom, in his attempts to secure possession of them in order to distress their mother, he is wont to profess a deep interest and solicitude. On Mrs. Ayer has fallen the whole burden, and she has discharged it nobly and gratefully, only wishing to be freed from his molestations.

Many professionals know Mrs. Ayer and respect her for the course she has pursued.

✣

This is not written with the object of puffing Mrs. Ayer's preparations—they speak their own praises. But I wish to say here, to men and women whose work, like mine, often brings fatigue of mind and body, that her Vita Nuova, which I have been trying lately, is a marvellous physical tonic and mental refresher, surpassing in its good results any of the cocoa-wine preparations on the market. I should think that actors would find it of great value when they feel in need of toning-up during a performance.

TORONTO'S NEW THEATRE.

Percival T. Greene, manager of the New Academy of Music at Toronto Canada, was in the city for a few days last week. To a MIRROR representative, who met him at Klaw and Erlanger's, he expressed himself as being highly pleased with the bookings he had made for the new house.

"The Academy will be the finest theatre in Toronto when it is completed, and it is but natural that we should get the best attractions," said Mr. Green. "Our present intention is to open Nov. 11. The opening attraction will be either Seidl's Orchestra or Kate Claxton in Bootles' Baby. The new house has been built by a stock company of which the Hon. J. E. Thompson is president. The cost will be fully $225,000. It is situated on the South side of King Street, near York, not a stone's throw from the Rossin House and three blocks from the Union Depot. All the city lines of horse-cars pass the door. The house is of brick and stone and has ten fire escapes. It will have both electric lights and gas. It has a seating capacity of 1,500, every seat in the house, even in the gallery, being an upholstered opera-chair. The prices will range from twenty-five cents to $1.00.

"Among our bookings are Effie Ellsler, the Lyceum Theatre company in Our Flat, Helen Barry, Henry Lee in The Suspect, Hegnan, the boy pianist, Marguerite St. John, Herrmann's Transatlantique Vaudevilles, Nellie McHenry, Robert Downing, Antiope, Frank Mayo, Lagardere, Louis James, Gorman's Minstrels, The Old Homestead, and many other attractions."

THE RAILROAD SETTLED.

Gus Mortimer arrived in this city from Buffalo on Monday. He is highly elated over Marie Wainwright's success in her production of Twelfth Night.

"It may seem stereotyped to remark," said Mr. Mortimer to a MIRROR reporter, "but nevertheless the fact remains that Miss Wainwright's season is phenomenal. As an illustration, let me tell you that she has played so far this season to double the money that she and Mr. James have played in any one of their three former seasons in the same length of time. That proves that single stars pay, especially with productions.

"After the St. Louis engagement we made a special trip on the Pennsylvania Railroad to open the new Broad Street Theatre, Philadelphia. At Pittsburg, through a mistake of one of the petty officials, the second car, containing the costumes and properties, was left behind. The scenery arrived on time, but without the other necessary adjuncts a performance on the opening night was impossible. So Mr. Boyd, the passenger agent of the road, settled for it in cash on a basis of a $1,500 house, recognizing that it was the fault of the railroad company.

"We have raised the prices everywhere, but notwithstanding that fact and that we played against Barnum in Pittsburg and Booth and Modjeska following us in that city, our week was the banner one of the season there according to the correspondent of THE DRAMATIC MIRROR and the other dramatic papers. Too much credit cannot be given to Messrs. Charles Graham, Phil Goatcher and William Schaefer for the scenery which they have painted for the production. It equals any imported, and both the scenery and the properties are said everywhere to be the equal of any of Irving's and to be far superior to those of any Shakespearean production in this country. We play in Baltimore next, thence to the Park Theatre, Boston, for two weeks, and subsequently at the Fifth Avenue Theatre in this city for four weeks during the holidays.

"Louis James has found good support in Mabel Amber who has been deservedly commended by the press for her work. Mr. James' business is also highly satisfactory. He was not quite satisfied with my suggestion regarding the addition of Richard III. to his repertoire, but now that he has made the hit of his life in Gloster he has ceased grumbling about it."

JACOBS' ALBANY THEATRE.

H. R. Jacobs' Theatre in Albany, formerly the Leland, is virtually a new house, and the only one in that city on the ground floor. It was opened successfully with Lost in New York, on August 19, and the flattering patronage that it has since received fully justifies designating it as the family theatre of Albany.

The theatre inside and out, has been painted in white touched with gold. The tiled floor of the vestibule has been polished, new paper adorns the walls, and French plate mirrors have been fixed to the three doors leading to the main entrance. These doors will not be opened except for the exit of the audience after the performance, the entrance being made at the right through what was formerly the gentlemen's toilet room. This is done so that the patrons of the main floor will not have to suffer from draughts in cold weather.

The theatre now seats probably 200 more than before. This is due to the increased number of orchestra chairs upholstered in electric blue plush and provided with the reclining back and wire hat support. In the balcony as well as the upper gallery, the floor has been pitched to a height of about two feet more, thus enabling those who are forced to stand to see everything with ease. The new drop curtain, which was painted by Sosman and Landis of Chicago, is a gem. From a medallion of lace peeps out the merry face of Little Corinne. All the scenery has been retouched, and looks bright and attractive.

Frank Beresford, formerly stationed at Mr. Jacobs' Cleveland house, is his local manager in Albany, and the indications are that he is the right man in the right place.

MR. PITOU'S STARS.

After a flying trip made to each of his three stars, Manager Gus Pitou returned to this city on Monday last. He is delighted with the success attending his stellar trio.

"Scanlan is doing the most remarkable business of his life," began Mr. Pitou. Then, with his usual gallantry, he corrected himself and began to talk of his lady star. "I have added to Miss Coghlan's repertoire a double bill, that of Wolf in Sheep's Clothing and London Assurance, the latter cut down to three acts. This gives Miss Coghlan two of her great parts to act in one night. We have also added Forget-Me-Not and Peg Woffington, putting the latter in four acts, ending the third act with Miss Coghlan's Peg and introducing into the second, a minuet danced by all the characters. Miss Coghlan's business has been very good, and on the Denver and Kansas City circuits it exceeded our most sanguine expectations. Her season is full of promise. In a couple of weeks she will open the new house at Duluth for four nights on a certainty. Miss Coghlan is in splendid health and spirits, and is doing remarkably good work. To my mind, she is undoubtedly established as one of the best—if not the best—of the female stars on the American stage to-day.

"Mr. Mantell is also adding plays to his repertoire. He is doing Monbars and Othello, and this week in Detroit he will also play The Marble Heart. His season has been splendid ever since he started out in July, and he can already show a big balance on the right side of the ledger. I am busy now getting up The Corsican Brothers, which he plays in Philadelphia for two weeks at the Walnut, beginning Nov. 18. He will open at the Fourteenth Street Theatre, Jan. 13, playing the piece for two weeks, and he will also produce it in Chicago and other large cities later in the season. With Mantell, I also have Hamlet in rehearsal, and that, too, will be presented before the season is over.

"As I said before concerning Scanlan, he is doing the largest business that he has ever done in his life. Through Michigan and Illinois, where he is playing now, he is literally appearing to the capacity of the houses, and that, too, at advanced prices. He is in splendid condition and in splendid voice, and I never saw him do better work than he is doing now. His company is also very good. Mr. Scanlan will open at the Star, Nov. 11, following Jefferson and Florence. Myles Aroon will be put on for four weeks, and the piece will be produced there with new scenery, new effects, and a large number of auxilliaries."

MANAGER MORTIMER'S NEW HOME.

Gus Mortimer has purchased a house at New Dorp, Staten Island. He states that the purchase was due to the advertisement in THE DRAMATIC MIRROR showing the eligibility of that section of Staten Island.

Mr. Mortimer, like many other members of the profession, had become tired of paying rent for a costly up-town flat, and he investigated the offers made in the advertising columns of THE MIRROR.

PERSONAL.

WALLACK.—Arthur Wallack, son of the late Lester Wallack, was married early in September at Lake Mahopac, to Jessie Churchill, daughter of a merchant of this city.

ROWE.—Mary A. Rowe, widow of George Fawcett Rowe, applied on Saturday for letters of administration on her husband's estate.

DUNCAN.—Sophie Duncan, the clever soubrette of the Olympic Theatre stock company St. Paul, Minn., was married to F. D. Abbey, a wealthy resident of that city on Tuesday last. The happy couple have the best wishes of the profession and the theatregoers of St. Paul.

VAUGHN.—Theresa Vaughn, the star of the Mestayer-Vaughn company, was given a dinner in Baltimore the other day by several young ladies prominent in society. Miss Vaughn is reported to have made a genuine success of Richard Stahl's new waltz song entitled "My Last Thoughts."

BETTS.—Albert E. Betts, the correspondent of THE DRAMATIC MIRROR at Lincoln, Neb., was married last week to Miss Mabel Mendenhall, daughter of A. H. Mendenhall, of the *State Journal* of that city. Mr. Betts is one of the most popular young business men in that city and the young couple have the best wishes of a wide circle of friends in that section of Nebraska.

COQUELIN.—A prominent New York magazine has a brilliant article from the pen of Coquelin on "Molière and Shakespeare" this month. The letterpress is embellished with a fine engraving of Coquelin in Les Precieuse Ridicules.

MACK.—Joseph H. Mack returned yesterday from his farm in Ohio, after a few weeks vacation, looking bronzed and invigorated for his season's work.

JANSEN.—Marie Jansen has sufficiently recovered from the recent accident to her foot, to be able to resume her place in The Oolah some time this week.

BARNUM.—Mr. and Mrs. P. T. Barnum and their grandson, Barnum Seeley, will sail for Europe on the *Etruria* on next Saturday. The show will be brought from Bridgeport to this city on next Monday, preparatory to its departure for England.

LEE.—Amy Lee, who was for several seasons with Edward Harrigan's company and was as great a favorite with that organization as her father, Harry Watkins, was on the local stage in the olden days, announces her intention of returning to the stage, after resting two seasons. Miss Lee may be engaged for singing soubrette, ingénue, comic opera or burlesque rôles.

RIAL.—Jay Rial left this city yesterday (Tuesday) for San Francisco to assume the management of the Grand Opera House in that city.

DAVENPORT.—Fanny Davenport was taken ill on last Saturday in San Francisco and was unable to play the last night of her engagement at the Baldwin Theatre. A telegram to Manager Al. Hayman, received yesterday, stated that she would most probably resume her tour on Monday night at Los Angeles.

KNIVETT.—Young Mr. Knivitt, formerly with Gus Pitou, has signed to travel, in a business capacity, with one of J. C. Duff's opera companies.

ARONSON.—Rudolph Aronson, the popular manager of the Casino, was married on Sept. 9 to Evelyn Chandler of Schenectady, N. Y., The affair was kept quiet until a few days ago, when it leaked out. The bride is a non-professional.

CONWAY.—H. B. Conway, who has been here for four or five weeks, will make his first appearance here a week from next Monday in the leading part in Our Flat, at the Lyceum Theatre.

MORRIS.—Clara Morris will rest during the week of Oct. 21, in order to prepare for the production of her new play, Helene, at the Union Square Theatre. This play was successfully produced at the Fifth Avenue Theatre some years ago.

BARNARD.—Arrangements have been made by Proctor and Turner with Charles Barnard, the author of The Main Line and The County Fair, for a new comedy-drama to open the next season of the Twenty-third Street Theatre.

GRISWOLD.—A. Miner Griswold, the popular "Fat Contributor" of *Texas Siftings*, is now lecturing under the management of Major Pond. He gives an entirely novel and interesting evening's entertainment, the laughable "Tour Around the World" being accompanied with comic stereoptic views by Thomas Worth, *Siftings'* well known illustrator.

GAYLOR.—Charles Gaylor, the playwright, states that he wrote a dramatisation of Gibbon's book "For the King," from which The Suspect and other plays were taken, about thirteen years ago. Since then Hart Jackson, Effie Ellsler, Helen Barry and Henry Lee have appeared in pieces founded on the work. Mr. Gaylor has made H. S. Taylor agent for nineteen of his unacted plays—melodramas, comedies and farce comedies.

AT THE THEATRES.

FIFTH AVENUE.—A SCRAP OF PAPER.

Colonel Blake	Mr. Kendal
Sir John Ingram	T. N. Wenman
Dr. Penguin	J. E. Dodson
Archie Hamilton	Seymour Hicks
Lady Ingram	Violet Vanbrugh
Lucy Franklin	Angela Cudmore
Mrs. Penguin	Fanny Coleman
Mrs. Perkins	Miss C. Pauncefort
Graham	Miss F. Forbes-Robertson
Susan Hartley	Mrs. Kendal

Everybody attended the American debut of Mr. and Mrs. Kendal at the Fifth Avenue on Monday evening—that is to say everybody that could get seats or standing-room.

The dingy, shabby theatre—which badly needs an overhauling—was unable to obscure the brilliance of the assemblage or to depress, in the slightest degree, the lively anticipations with which the appearance of the distinguished English comedians was awaited.

All the critics were on hand, of course, clothed in frowning dignity and sable evening dress, and so were the society leaders, and the regular first-nighters, that compositely suggest the stock exchange, the counting-room, the court-house and the footlights.

The Scrap of Paper is Sardou's daintiest and most dextrous work. It is a favorite in this city, where recollections of red-letter nights at Wallack's, with Wallack as Prosper, and Coghlan as Suzanne, still freshly and radiantly abide. As a medium for the display of the Kendals' delicate and delightful art nothing better could have been selected to open the engagement.

The adapter has followed the original closely, except that the scene has been transferred to England, and the characters given British names. But they are not Britonized, and as the atmosphere of the piece, its dialogue and plot, are essentially Gallic, the device is not merely superfluous but incongruous and inartistic.

On his first entrance, Mr. Kendal was received with decided cordiality. He struck the observers as a tall, well-built, well-bred Englishman, facile in utterance and easy in manner. His voice is musical, and his pronunciation naturally English to the core. He is singularly free from mannerisms.

Speedily Mr. Kendal demonstrated his expertness as a light comedian, whose naturalness of demeanor and incisive intelligence both commanded unrestricted admiration.

He gave what, to the first night audience, was a novel exposition of the role of Prosper Couramont, or Colonel Blake, as he is called in the English version. There was lacking that superficial cynicism, that imperturbable nonchalance and quiet elegance of deportment which were conspicuous in the Wallack characterization; but these were replaced by spontaneity, refined geniality, and an eminently humorous animation that brought the role out in a new light. It was less artificial and more flesh-and-blood, and admirable from a theatrical point of view as was the old familiar presentation. Mr. Kendal's innovations unquestionably produced the more agreeable impression.

Whether in the charming *duello* with Susan, or in the comic sanguinary episode with Archie, or in the absolute surrender to the bright woman that enchains his heart and sends him on the hunt for that fateful bit of paper he was equally amusing.

One very commendable feature of this impersonation is its perfect balance and the actor's nice sense of harmony and proportion. He never plays for "points," and the result is a rare and smooth plan of the excellence throughout.

If Mr. Kendal's welcome was decidedly cordial, Mrs. Kendal was distinctly enthusiastic. So long-continued was the applause with which she was greeted that it became almost disconcerting to the fair, fine-looking actress who stood, smiling and bowing before the first American audience she had ever faced.

The reports of Mrs. Kendal's skill as a comédienne were not exaggerated. Her art is as fine as old point lace, and yet it is laid upon a temperament so genuinely sympathetic and so pliant and transitional that there is no sign of effort, no direct exhibition of method in anything she does. Originality marks much of her work. It does not strike one unpleasantly, as departures from convention frequently do, because it is dominated by taste, feeling, a keen appreciation of the relations of cause and effect and that feminine, subtle instinct, which means scope of action within the limits of the boundary lines of artistic propriety.

We have never before seen such a brilliant and clever Susan as Mrs. Kendal presents. Refined and natural, in every aspect it perfectly realizes the creation of the dramatist. The search for the letter, the scene with the jealous husband, the teasing passage with the colonel—these were points of a symmetrical and admirable performance long to be remembered.

The audience enthusiastically called the stars after each act, including the last, at which opportunity Mr. Kendal uttered a few modest words of thanks for the reception accorded to his wife and himself.

The company is composed of painstaking actors. Mr. Wenman was capital as the laconic Sir John; Mr. Dodson made a very humorous character study of Dr. Penguin, and Mr. Hicks—albeit his heavy voice belied his juvenile attire—was a lively Archie. Miss Vanbrugh was acceptable as Lady Ingram. Miss Cudmore's Lucy was pleasing. Mrs. Penguin found an aciduous representative in Miss Coleman.

The scenery was cheap and tawdry—utterly out of gear with the refined and delicate art of the principal players.

STANDARD.—THE SEVEN AGES.

Bertie Van Loo	Henry E. Dixey
Shakespeare / Caroline Van Loo	George W. Howard
Jacob Van Vart	Herbert Gresham
Myra Van Twiller	Marie Williams
Avonia	Elaine Eillson
Nicholas Van Knicker / Master Van Duzen	George A. Schiller
Susannah	Lila Blow
Zuzette	Cora Tinnie
Valentine Blogsberry	Edward Aiken
Mistress Longgabbie	Geraldine McCann
Baby Van Loo	Pinkie Blossom

In The Seven Ages, the new "kaleidoscopic representation" by Wm. Gill and Henry E. Dixey which had its *premier* at the Standard on Monday night, the popular comédian has found a piece suited to his versatility and which will probably prove a pleasing successor to Adonis. The piece and its possibilities were suggested by the famous lines of that pessimistic philosopher, the melancholy Jacques. Through the warp and weft of the seven scenes a connected story is interwoven.

The opening scene is the library in the Van Loo mansion. Bertie Van Loo, a graduate of Columbia, is about to take his four sisters to the circus when he notices a peculiar change in the bronze statue of Shakespeare that stands in a niche. The statue conveniently steps down, and after an interesting confab informs Bertie that by exerting his imagination he can with ease go back 150 years, and live through all the seven ages forming the subject of his soliloquy. While the young man is asleep in his chair a drop falls representing a scene in Greece, and the spectators are introduced to Avonia, who begins a series of chatty little talks with the audience in her capacity of chorus. These confidential chats are continued at about every change of scene. The representation is divided into two parts, the first containing three tableaus, The Infant, The Schoolboy and The Lover, and the second, The Soldier, The Justice and the Pantaloon.

The first scene of the representation is that of Battery Park in New York in 1740. There is depicted the arrival of emigrants who indulge in Irish and German songs and dances. Dixey as Baby Van Loo is trundled on in his perambulator. The face in the baby cap is full of expression, and the little wooden legs and hands are manipulated with the old-time agility. Baby Van Wart is also out in its perambulator for an airing and the two babies begin fighting at once, though neither are over a year old.

The second tableau takes place in the playground of the Van Krinker Academy. Myra Van Twiller is the sweetheart of Bertie and as before Jacob Van Wart is his enemy, and the scene ends with his again belaboring his rival, in a stand-up round of fisticuffs. For the lover tableau, the scene changes to the ballroom and conservatory of the Van Loo mansion. Bertie and Myra are to be wedded. Jacob Van Wart conspires to steal the bride after the ceremony, but Bertie is warned in time.

The first tableau in the second act is that of The Soldier, the scene representing the Common in New York during the times that tried men's souls in 1775. Bertie is a Colonel, and is ordered to report with his regiment at Washington. When he has departed a band of Tories, disguised as Indians, and headed by the villain, Van Wart, proceed to demolish the Colonel's house and the entire Battery. But the soldiers return in time, overthrow the Tories, hurl the equestrian statue of King George III. from its base, and put up Dixey in its place, the latter looking the image of George Washington as he sits motionless and in picturesque attitude on the bronze steed.

It is in the next tableau, that of the Justice, that Dixey's wonderful talent in make-up process is brought out to its fullest capacity. As the Judge, it is for a time almost impossible to recognise the comedian. Jacob Van Wart who is now a wreck and a vagrant is forced to leave the court although he pleads for a long sentence. A comic opera company is brought in charged with playing on Sunday, and Judge Van Loo promises to let them go if they will produce his new comic opera. In this Dixey sings a topical song, giving clever imitations of De Wolf Hopper, in his rendition of "But there are things 'tis better not too dwell on," and of Francis Wilson in "Listen to my tale of Woe." Cora Tinnie, a pretty burlesquer, assisted in the dance accompaning this song, but the costume she wore was not particularly modest.

The last tableau, that of The Pantaloon, takes place in the Van Loo Library. Grandfather Van Loo has a birthday party in which some of his old friends take part. At the conclusion of the festivities he sinks to sleep and to eternal rest in his armchair. The stage is darkened. Bertie, who has dreamed the whole play returns, awakes, departs with his sisters for the circus after some moralizing, and the "kaleidoscopic representation" is over.

The work as a whole and the manner in which it is represented, is deserving of praise. The production was smooth, without any serious hitch. There was a glitter of brilliant costumes from first to last, and the scenery was effective and picturesque. The humor of the piece is at times decidedly commonplace. There is abundant opportunity for Dixey specialties in the various tableaux. There is considerable material, however, in the piece that might be eradicated to great advantage. Mr. Dixey's acting and his various make-ups were decidedly clever, and he thoroughly entertained the audience.

The supporting company did excellently. George W. Howard was capital in all his roles, but his best work was as the bronze statue of Shakespeare. Herbert Gresham was funny as the rival of the star, while George A. Schiller was intrusted with roles that gave him little opportunity for effective work. Special praise should be given to all three of these actors, however, for the work which they did in the last tableau.

Elaine Eillson gained the favor of the audience at once as Avonia by her *naive* manner and sweet voice, and Marie Williams was as sprightly as she always is, as Myra. No prettier chorus has been seen on the stage in many a day. Lila Blow sang prettily in the last tableau and the cleverness of Little Pinkie Blossom brought up thoughts of Little Lord Fauntleroy. At the end of the first part Messrs. Dixey and Gill responded to the plaudits of the audience by appearing before the curtain. Harley Merry and Walter Burridge deserve particular mention for the pretty scenery, while to Alfred Thompson is due much praise for the rare beauty of design and color in the costumes and appointments. The piece is evidently mounted with view to a long run.

PEOPLE'S THEATRE.—THE SUSPECT.

Duke De Presales / Gaspard Simon / Lieut. Simon	Henry Lee
Jacques Panon	Harry Mainhall
Count D'Assol	William Lee
General Robert	Ferd Hight
Capt. Louis Robert	Alexander Kearney
Doctor Pajol	De Loss King
Gilbert d'Arrennes	Minnie Seligman
Blanche	Helen Ottolengui
Ninicha	Little Mattie Vore

On Monday night, at the People's Theatre, a large audience attended the production of a play adapted from a French source by Louis Nathal, under the title of The Suspect.

The melodrama is wordy and of slight literary merit, but the plot is well brought out, and contains some excellent situations. The piece opens with a windy monologue about the leveling of caste in the Reign of Terror, and ends with some twaddling "make it up all round" business after a legitimate climax.

According to the story the Duke De Presales, an aristocrat who has prudently joined the revolutionary army, is in love with Gilberte d'Arrennes, whose sister, Blanche, is in love with Louis Robert, son of a revolutionary general. Her brother, Count D'Assol, is devotedly attached to the proscribed Royalists. Panon, a commissioner of the revolutionary government has conceived a passion for Gilberte. De Presales is entrusted with a plan of campaign, which is stolen from him by the refugee D'Assol. Rather than expose the brother of his *fiancée*, he shoots himself, but recovers and re-enters the army as a private, under the name of Gaspard Simon. Panon presses his suit upon Gilberte, who temporises with him for fear his refusal may bring her lover to the guillotine.

Gilberte joins the army as a vivandière to warn Gaspard of Panon's machinations. Subsequently, at her own house, her brother demands that Blanche shall renounce Robert, or else he will give up Gaspard Simon to the authorities. Gilberte, embarrassed by the alternative of sacrificing her sister's happiness, or the lives of her lover and brother, refuses her consent to Robert's marriage. At that moment Panon appears to claim the fulfilment of her promise to marry him, which she admits having made just as her lover arrives. Simon turns from her as being faithless. Her brother is arrested, and the entire scene forms a strong situation. She finds an opportunity to explain the case to Gaspard, who then forces Panon to a duel. Panon has the guards at the meeting place to arrest De Presales as the suspected traitor. D'Assol, who has escaped, turns up at the critical moment to confess himself the traitor. De Presales fights and kills Panon. D'Assol is set free through the death of Robespierre, and all the lovers are made happy. With judicious eliminations the play would be quite effective.

Harry Lee, in the triple characters of De Presales, Lieutenant Simon and Gaspard Simon, took up a large slice of the piece to himself, and played with ease the role of—well—Harry Lee, made up *à la Directoire*. The leading lady was Minnie Seligman, whose role of Gilberte offers a wide field for ability. In many passages she was effective and strong, but her acting betrays want of finish and is greatly marred by a faulty and indistinct utterance. Her pleasing appearance made up in some measure for her lack of force.

Helen Ottolengui played Blanche in a somewhat amateurish manner. Harry Mainhall played Panon well, and got away from the conventional stage villain. William Lee as the gloomy, treacherous but fanatic D'Assol acted excellently. Ferdinand Hight, in the small part of General Robert, acquitted himself well. De Loss King gave a thoughtful study of Dr. Pajol. There were three comedy parts in the piece, namely, Bonasse, a servant; Sergeant Groignard and Corporal Tricot, but the gentlemen who interpreted them seemed better fitted for serious roles. The scenery and appointments were moderately good.

COMIQUE.—SPIDER AND FLY.

Progressa	Bessie Cleveland
Ignorance	Ada Dare
Idleness	Louise Allen
Knowledge	Marguerite Wood
Industry	Lalu Reddan
Gloriana Sand	Kitty Hill
Dorothy	Miss. Dorst

Gill and Fraser's burlesque-spectacular-farce-comedy pantomime, Spider and Fly, was produced for the first time in this city at the Theatre Comique, Harlem, last Monday evening. The piece is unique in its way, and serves as the vehicle for some extravagant acting, handsome dressing, and catchy music. The slight thread of plot running through the entertainment illustrates the conflict for supremacy between Spider and Fly, two boys adopted respectively by the goddesses Progressa and Anarchis, the struggle ending, as in all well-constructed dramas, with virtue triumphant and vice subdued. The scenery was good and the piece as a whole well played.

BIJOU.—THE ATHENAEUM COMPANY.

Variety rules at the Bijou where Rich and Harris' Howard Athenæum Star Specialty company opened to a packed house on Monday night. This is the same troupe which played several successful engagements in this city last season, and their return was warmly welcomed. The cast consists of some of the cleverest of variety performers—many old friends and some new faces.

The Naukes Brothers and Prince Midget created infinite fun and amusement. The difference in the size of the Midget and his two avoirdupois sweethearts was the cause of much merriment and immediately caught the house. Following came Wood and Sheppard in their well-known "musical mokes" entertainment, the Irwin Sisters in a protean sketch, and the inimitable Thatcher, who, by the way, will head a new minstrel company under the present management next season.

The hit of the evening was made by two Arabs, Abachi and Mazus, whose marvelous feats in tumbling and balancing will surely establish them in popular favor. Lottie Collins was pleasing in her dancing, and little Ida Heath, with her graceful dancing and wonderfully quick changes, won unanimous applause.

The entertainment, although here and there a trifle reminiscent, is, on the whole, very good and appears destined for a long and profitable career wherever its road may lie.

GRAND OPERA HOUSE.—KELLAR.

Kellar entertained and mystified a large and delighted audience at the Grand Opera House on Monday night. The magician introduced a number of new and beautiful feats in prestidigitation, and also gave clever exposés of Spiritualistic feats. Among the beautiful sleight-of-hand tricks was one with ladies' finger rings. Kellar secured six golden circlets from ladies in the audience, and after apparently ramming the rings down the barrel of an ancient horse pistol, he fired them off, only to find each ring intact in a little wooden casket enclosed in larger caskets. Kellar's automaton Psycho displayed amazing mathematical powers and was a feature of the performance. Edna, the human orchid, gave a mysterious performance in walking and floating in mid-air. The Spanish Students were delightful in their guitar orchestra. The Steens did some phenomenal feats in mind-reading. Kellar concluded the entertainment with a clever and dextrous imitation of the cabinet feats of the Davenport Brothers. Next week, Frederick Warde in The Mountebank.

FOURTEENTH STREET.—FASCINATION.

Cora Tanner commenced her engagement in Fascination at the Fourteenth Street Theatre on Monday night to a large audience. Miss Tanner is as comely as ever and her acting is constantly gaining in dramatic force and artistic symetry. Her impersonation of the dual role of Lady Madge Slashton and Charles Marlow was signally successful in the estimation of the audience ta judge from the enthusiastic applause that greeted her when she was called before the curtain. Miss Tanner is supported by a competent company including Harold Russell, Charles Coote, Augusta Cook, P. A. Anderson, Eleanor Carey, Isabel Waldron, Maggie Dean, Lucy Escott, Georgia Waldron and Annie Morton. Fas-

cination is booked for four weeks at the Fourteenth Street Theatre.

THE WINDSOR.—ZARA.

Annie Pixley made her first appearance in this city this season, at the Windsor Theatre on Monday night in Zara, to a very good house. Miss Pixley played the title role with her usual vim, and gained merited applause by her excellent rendition of several comic songs.

Her support was good. M. C. Daly as Sir Geodfry Moslyn, John T. Burke as Ross Drake, Annie Douglas as Mrs. Elden, and William Friend as Erasmus Pope, "a poet," deserving special mention. The waits between the acts were very long, but the audience seemed good natured, and did not become impatient. Next week, Spider and Fly.

UNION SQUARE.—VAUDEVILLES.

After a successful tour of the Western cities Hermann's Vaudevilles returned to the city last Monday evening and opened to a packed house at the Union Square Theatre. Nearly every member of this organization was applauded, and the entire company were well received on Monday night.

Trewey has added still more to his remarkable entertainment. Kate Seymour dances her way into great favor. Le Petit Freddy remains the pet of the ladies, Gus Williams, The Athols, and the Gaiety Dancers, all come in for plenty of applause The company remains here for three weeks.

THIRD AVENUE.—TRUE IRISH HEARTS.

True Irish Hearts attracted a large audience to the Third Avenue Theatre on Monday evening. The play has many stirring situations and exciting climaxes and seemed to please all present. J. P. Sullivan gave a fair impersonation of the hero, Lanty Lanigan, and the rest of the characters were well looked after by competent people. Next week, A Bunch of Keys.

KOSTER AND BIAL'S.—VARIETY.

Notwithstanding the many vaudeville attractions presented at other houses on Monday last, Koster and Bial's concert hall was well filled. Among the new features were Yank Hoe and Omene, who did some marvelous juggling and sleight-of-hand tricks; Delaur and Debrimont, French duettists; Millie Price, Fred. Stuttman, the Inman Sisters and others. The burlesque, Faust on Time, still remains in great favor.

AT OTHER HOUSES.

The current attractions at the theatres which have not changed the bill this week include Lord Chumley at the Lyceum, Bootles' Baby at the Madison Square, The Great Metropolis at Proctor's Twenty-third Street Theatre, and Shenandoah at the Star.

This is the last week of The Oolah at the Broadway Theatre, while The Drum Major's lease of life at the Casino has not been computed. This (Wednesday) evening Lew Dockstader will inaugurate his season of refined minstrelsy at the Broadway house bearing his name. The entertainment is to comprise a Lawn Tennis First part, and an array of specialty artists including George Ackerman, the boy club swinger.

Little Lord Fauntleroy, with Tommy Russell in the title role, is the attraction at the Harlem Opera House this week.

Roger La Honte, which was announced for last (Tuesday) evening at Niblo's, will be duly noticed in our next issue.

Palmer's Theatre is to be given over to rehearsals until Thursday evening, when Signor Salvini will appear in his great role of Samson. The Italian actor's engagement at that house is for four weeks.

Reilly and Woods give a variety entertainment at Tony Pastor's establishment this week. The entertainment includes a burlesque on Le Voyage en Suisse of Hanlon fame.

THE BROOKLYN FUND BENEFIT.

The benefit to the Actors' Fund, which is to be given on Friday afternoon Oct. 11 at the Brooklyn Academy of Music under the auspices of the officers of the Fund will be worth attending. The performance is to commence at one o'clock. Tickets may be had from any of the members of the Brooklyn Fire Department, and reserved seats are on sale at all the Brooklyn theatres and at Chandler's music store on Montague Street.

Louisa Eldridge, Maude Granger and other popular actresses will dispose of flowers, contributed by the florists of Brooklyn for the benefit of the Fund. The orchestras of all the local theatres have volunteered their services, and the entertainment will be contributed to by a fine aggregation of theatrical talent, comprising A. M. Palmer's Madison Square Theatre company; Kate Claxton and her company in one act of Bootles' Baby; Annie Pixley and company; W. H. Lawton and Henrietta Beebe; Annie Boyd of the Zig-Zag company; the Evangeline company; specialties from Hyde and Behman's and the Gaiety Theatres; DeWolf Hopper, Louis Aldrich, George Thatcher and other professional people.

The stage will be under the direction of Ben Baker, assistant secretary of the Actors' Fund. Reserved seats are one dollar each, and the price of admission is fifty cents.

ULLIE AKERSTROM.

We present this week a lithographic supplement of Ullie Akerstrom, representing the charming little actress in the picturesque costume she wears as the dancing girl in Annette.

Miss Akerstrom deserves all the praise that was accorded her by the metropolitan critics during her New York engagement at the Star Theatre last Spring. She dances with singular sprightliness and grace, while her recitations and histrionic work possess a magnetic quality that never fails to win sympathetic applause from her audiences.

Moreover, Miss Akerstrom is to be congratulated on having in Frank Charvat a manager who is untiring in looking after his stellar interests.

PROFESSIONAL DOINGS.

ONLY A FARMER'S DAUGHTER was given at Altoona on the 28th ult., to a $600 house.

W. J. FERGUSON denies the report that there is any shakiness in the Hands Across the Sea company.

BRUCE HAVES, who played the part of Hiram Hickory in Hands Across the Sea, is confined to his bed with rheumatism in Philadelphia.

IT is probable that the suit brought by Al. Hayman against Professor Herrmann for cancelation of time at the Baldwin Theatre, San Francisco, will be compromised.

THE advance sale for the Booth-Modjeska engagement at the Broadway Theatre opened on Monday night, and over $1,200 was taken in before the setting of the sun on Tuesday.

EMMA JUCH ran away from the arduous rehearsals of her repertoire this week sufficently long to enjoy a couple of days hunting and fishing in the Pocono Mountains, near Canadensis.

THE GREAT METROPOLIS will close its run at Proctor's Twenty-third Street Theatre a week from next Saturday, as it is booked for an engagement at the Walnut Street Theatre of Philadelphia, to commence on Oct. 21.

DANIEL FROHMAN has purchased a new comedy by Madeleine Lucette, entitled Christopher Junior, for E. H. Sothern. The piece will begin its first production at the Lyceum Theatre next Spring. Should it prove a success Miss Lucette will be set to work on a play for the Lyceum Theatre stock company.

WE, US & CO., reorganized, and under the management of Frank A. Slocum, will open its season at Port Jervis, N. Y., next Monday night. This State and Pennsylvania will first be visited, after which the company will go on an extended tour through the South and West. New songs and dances, elegant costumes and a car-load of new scenery have been added.

OUR FLAT is in active rehearsal at the Lyceum Theatre, where it will be produced immediately after E. H. Sothern's engagement, Oct. 21. The full company comprises H. B. Conway, Thomas Whiffen, Morton Selten, R. F. Cotton, Edward Coleman, Louis Hendricks, S. Dubois, Louise Thorndyke-Boucicault, Kate Pattison-Selton, Josie Stoffer, Lillie Alliston and Marion Russell.

ULLIE AKERSTROM was tendered a banquet by her Swedish friends at Jamestown, N. Y., on Oct. 1 during her engagement at that place. The chief mover in this festive enterprise was John T. Soderholm who believes in showing his appreciation in a substantial manner. Among others who attended the banquet were Frank Charvat, K. Ringwall Messrs. Sweeney and Maxwell, all of Miss Akerstrom's company, Mr. and Mrs. Ahlstrom, and Mrs. Soderholm.

THERE are rumors of a disagreement between Daniel E. Bandmann and Mrs. D. P. Bowers. Mrs. Bowers will not leave this city without receiving guarantee of her sixteen weeks, which has not yet been given. Some of the members of the company that have been engaged are applying for other engagements, and it is also said that none of them will leave this city unless they have sufficient guarantee. The talked-of sixteen weeks' Festival has simmered down to four actual weeks, no further bookings having been positively settled.

WHAT might have proved a serious accident happened to the train in which the Captain Swift company was travelling from Chicago last Saturday night. A freight train collided with their train, crashing into the sleeper behind theirs, knocking it into splinters, and whisking off the rear platform of the actors' car. Although everyone was thrown out of the berths, fortunately none were hurt. Maurice Barrymore, Louis Massen, Harry Woodruff and another gentleman put out the fire, while the company kept awake until Detroit was reached when new sleepers were added to the train.

THE Treasurers' Club of America was regularly organized at the Oriental Hotel on Sunday last with the following officers: President, Edward Fletcher, of the Broadway Theatre; Vice President, William E. Campbell, Star Theatre; Secretary, Mr. Neilson, Star Theatre; and Treasurer, Max Hirsch, of the Metropolitan Opera House. Board of Governors, William Gavin, Broadway Theatre; Clarence Hall, Metropolitan Opera House; and W. W. Walters, People's Theatre. A Constitution and By-Laws were adopted and twenty members were installed. There are others anxious to join and the success of the new organization is an assured fact. The officers are looking about now for club rooms. The first regular meeting of the organization will be held on Nov. 4, and meetings will be held on the first of every month regularly thereafter.

EMMA JUCH was the great attraction at the Arion Song Festival at the Metropolitan Opera House Monday night. Her reception was most enthusiastic, and after each of her numbers she was recalled. Many orders for boxes and seats have been sent to the Brooklyn Academy of Music, where Miss Juch appears with her Grand English Opera Company on Oct. 28 in Faust, Der Freischutz, The Bohemian Girl and Carmen. Oscar Hammerstein of the Harlem Opera House has also received orders enough to fill all the boxes of his theatre with prominent New Yorkers during Miss Juch's brief season there the week of Nov. 4.

GEORGE E. GOUGE is enthusiastic over the prospects of the Criterion Theatre of Brooklyn for the present season. He formerly conducted a theatre in Grand Rapids, Mich., and is now acting as business manager of the Criterion, which is under the general management of Howard and Knudson. Mr. Gouge is gratified with the receipts of the first two weeks' business, the opening week with Minnie Maddern in Featherbrain having proved especially profitable. Among the attractions booked at the Criterion are Clara Morris, James A. Herne, The World Against Her, Charles Bowser in Cheek, and Monroe and Rice.

New York, Sept. 3, 1889.

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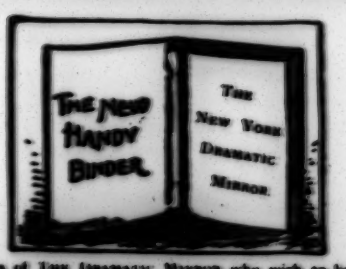

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THE PIRACY OF CAPRICE.

Since our publication last week of the fact that Loie Fuller was about to produce a stolen version of Caprice in London, sundry new and peculiar developments have come to light. Instead of putting a more wholesome complexion on the piratical enterprise they simply serve to accentuate its dishonest and dishonorable character, and to implicate several other persons besides Miss Fuller in the cheeky transaction.

The editorial article in THE MIRROR describing the nature of the barefaced robbery, according to the *World*, was cabled to Miss Fuller by her friends, who—the same authority states—received in reply an authorization to begin a suit for libel against the Editor of this paper, claiming $100,000 damages. The *World* also contained a tissue of misstatements, evidently furnished by some one acting in the actress' interest, as follows: "Just before Miss Fuller left for Europe she wrote to Mr. Taylor for permission to produce Caprice in London and throughout the West Indies. She was referred by Mr. Taylor to Miss Clara Beaumont, who claims to be the owner of the piece, and in this she was supported by Mr. Taylor. A contract was made whereby Miss Fuller was to have a half-interest in the play, provided she could get the copyright in England. But failing in this, as the piece had been played in New York, an arrangement was made whereby Miss Beaumont was to receive $20 a week royalty. This was brought to the attention of Miss Minnie Maddern, who has written an abusive letter to Harrison Grey Fiske, the proprietor of THE DRAMATIC MIRROR, denouncing Miss Fuller as a thief. In the last issue of the paper the letter is used in conjunction with an editorial which is even more severe in its language."

Miss Maddern's letter was not abusive; considering the provocation offered it was decidedly temperate, and the editorial in THE MIRROR was not by any means so severe as the nature of the case demanded. However, these facts will make themselves apparent to the reader when he has finished this article.

On the day following the appearance of the foregoing matter in the *World*, the same journal contained a letter alleged to have been written by the Miss Clara Beaumont above referred to. This remarkable effusion contained the subjoined statements:

The fact is that Miss Maddern is not and never was the owner of Caprice, but I am the owner of it for all the English-speaking countries except the United States. As such owner, and before Miss Loie Fuller went to Europe, I transferred to her the right to produce the play and at the same time I delivered to her my manuscript. I write this requesting that you give space in your columns to free so popular and honorable a lady as Miss Loie Fuller from the base charge of piracy and bold-faced robbery so unjustly made against her by THE MIRROR.

This communication, as we have stated, was signed "Clara Beaumont," and the address it bore was No. 134 West Fifteenth Street. A representative of THE MIRROR, curious to get an insight into the origin of the lady's fabrications, called at that place on Friday morning. He found it to be a cheap apartment house. Nobody named Beaumont was known to the janitor, who, stimulated by a "tip" and accompanied by the reporter, visited each flat in the building and inquired of the occupants for Miss Beaumont. Nobody had heard of her, and the search from basement to attic revealed the fact that so far as No. 134 West Fifteenth Street was concerned, Miss Beaumont was a myth.

To completely refute the assertions of the Beaumont and the extraordinary and inexplicable claims of Mr. Howard P. Taylor, as well as to establish the real ownership of Caprice, it is only necessary to relate, in brief form, the history of that play. These details will prove conclusively that the version which Loie Fuller proposes to perform at the London Globe Theatre on Oct. 19 is pirated, and —as THE MIRROR stated last week—that a barefaced robbery is involved.

About six years ago Mr. Taylor wrote a piece to which he gave the awkward title, The Rustic Bride. It was submitted to Minnie Maddern, who saw in the leading role certain promising opportunities, despite the many crudities of the manuscript. She accepted the piece, and her then manager entered into an agreement to produce it, paying certain royalties for the sole rights of representation. That agreement bore the date May 21, 1884.

Miss Maddern, before doing the play, rechristened it Caprice and practically rewrote it, making a version which differed materially from the author's and was practically her own. The revision embraced radical changes in all but one of the climaxes, a remodeling of the part of Mercy Baxter, and the introduction of many new things. Miss Maddern's genius lifted the principal character to a plane of excellence to which the author contributed little, and, as everybody who has seen the piece knows, gave enduring charm and vitality to a work that in ordinary hands would have been conventional and commonplace.

Lawyer William M. Hoss, a couple of years later, bought out the interest held by Miss Maddern's manager, with whom Mr. Taylor had had some sort of controversy respecting the royalties. Acting solely in Miss Maddern's behalf, her relative and representative, Mr. C. D. Shepard, then stepped in and purchased Mr. Hoes' interest outright for $500. The original of this instrument, which is dated February 16, 1886, has been placed in our possession.

We also have been made the custodian of another document, bearing the same date as that just referred to. It is here that Mr. Taylor's part in the transaction becomes known, and the utter nonsense of his present claim to any right whatever in the piece clearly appears. Following is a copy of the paper:

Know all men by these presents that I, Howard P. Taylor, being the same person who entered into an agreement in writing, dated May 21, 1884, with Le Grand White, with reference to the play or drama entitled The Rustic Bride (also known as Caprice), for and in consideration of the sum of $437, to me in hand paid by Charles D. Shepard, the receipt of which is hereby acknowledged, hereby sell, assign and transfer *all my right, title and interest* in and to said play, *the manuscript and parts thereof*, together with *all my rights under said contract*, and any payments thereon, to said Charles D. Shepard and his assigns. And I hereby consent that the suits heretofore brought by me, with Henry W. Ranger as co-plaintiff, be discontinued by my attorney, Mr. Frank D. Shaw, without costs, and that an order be entered accordingly.

Witness my hand and seal this 16th day of February, A. D., 1886. HOWARD P. TAYLOR.

The execution of the foregoing instrument, which was duly acknowledged before a notary public, ended Mr. Taylor's lawful connection with the play of Caprice. Mr. Shepard thereupon assigned the piece to Miss Maddern, who is now its sole owner.

There was no reservation of any territory in any of the contracts and agreements; the "English speaking countries," outside of the United States, to which Miss Beaumont refers were not even mentioned. Mr. Taylor sold *all* right, title and interest in the play to Mr. Shepard, Miss Maddern's representative in the purchase.

The question now naturally arises: How did Mr. Taylor, having also sold, assigned and transferred all right, title and interest in and to "the manuscript and parts thereof," obtain the copy of Caprice which he says he assigned to Miss Beaumont, and which she says she "transferred" for a consideration to Miss Fuller? And did Miss Fuller accept that copy in good faith, ignorant of the fact that it was probably an illicit and surreptitious one, to which neither she, nor Mr. Taylor, nor Miss Beaumont, had any more right than they have to Mrs. Vanderbilt's diamond necklace? Let us briefly examine into these matters and draw our own conclusions from the evidence, circumstantial and direct.

Two years ago Miss Maddern had for a leading man an actor named William Morris. The principal male character in Caprice was acted many times by Mr. Morris, and acted very well, too. Last Winter this gentleman, in connection with Loie Fuller, projected a professional trip to the West Indies. He wrote to Miss Maddern offering to pay for the use of Caprice on that tour if she would consent. The offer was declined. Notwithstanding, Mr. Morris and Miss Fuller opened at Kingston, Jamaica, on January 15, and during their stay, according to various reports, produced Caprice, willy-nilly.

Where was the manuscript copy for this production procured? Miss Maddern possessed the only one that anybody had a right to. The author had disposed of all his right to "the manuscript and parts thereof." Some one must have secretly duplicated the original manuscript.

Now, it happens that Mr. Taylor makes no bones about the circumstances of this appropriation. He frankly admitted only last week to a representative of THE MIRROR that the version which was done in the West Indies was surreptitiously procured by an actor who was drawing salary the season before last in Miss Maddern's company—in short, that the unauthorised appropriator was none other than Mr. William Morris himself. Furthermore, Mr. Taylor explains that this same copy is the identical one that he has "assigned" to Miss Beaumont, and that she has "tranferred" to Miss Fuller.

This clearly, if not satisfactorily, explains how Mr. Taylor got a manuscript of the play he had parted with, and under just how much ignorance of the real facts Miss Fuller labored when she took Caprice to England, with a bogus contract giving her the "rights" of production over there.

The facts then are: (1) that Caprice belongs solely to Miss Maddern; (2) that Mr. Taylor had no rights in it to dispose of to Miss Beaumont; (3) that Miss Beaumont professed to sell something to Miss Fuller which she didn't own; (4) that Miss Fuller knows how the manuscript was procured dishonestly, and (5) that the representation of the play in London on Oct. 19 will be, as Miss Maddern stated it, a "barefaced robbery."

This matter would not be worth the space which we have devoted to it, were it not that it is seldom that piracy is attempted on such a bold scale, and that the endeavor of the pirates to sham a show of authority, preliminary to their depredation, in order to mislead the English press and public, demands thorough ventilation.

As for the $100,000 libel suit with which we are threatened because we exposed the knavery of this blustering pirate band we desire to express our modest doubt and fear that it will never develop further than is consistent with the large but flatulent proportions of newspaper "bluff." Nevertheless, in view of all the circumstances—although we are peaceable folk and not at all litigiously inclined—we have it in us to contemplate the possibility of such an action with pleasurable anticipations.

GOSSIP OF THE TOWN.

IT is said that a new version of Bootles' Baby is now being made.

MARION RUSSELL has been engaged by Daniel Frohman for Our Flat.

EFFIE ELLSLER presented The Governess last week at the Grand Opera House of Norfolk, Va.

FRANK ROBERTS, who was last year with Lights and Shadows, has not yet signed for this season.

E. D. TANNEHILL states that he now has the strongest company that he ever had on the road in Struck Gas.

CHARLES FOX, scenic artist, has gone to Buffalo to re-paint the scenery of the Academy of Music in that city.

THE Mestayer-Vaughan company appeared to a good house in The Tourists at the Academy of Music at Norfolk, Va.

CHARLES RENWICK, E. J. Henley, Frank Roberts and John W. Rennie have been engaged for Frankie Kemble's Shanty Queen company.

BOOTH AND MODJESKA closed the initial week of their joint season in Pittsburg on Saturday night. The receipts amounted to nearly $20,000.

JOSEPH HOLLAND will leave the cast of The Great Metropolis at the end of its New York run to accept a position with the Shenandoah road company.

FERD. NOSS, the manager of the Noss Family Musical Novelties was presented by the Family with a fine Elk badge on the anniversary of his birthday.

ALF. RICHARDS has purchased a half interest in Proctor's Brooklyn Theatre. For a number of years Mr. Richards was connected with W. W. Cole's Circus.

THE Wood-St. John company will produce The Doll's House, adapted from Ibsen's Nora, on Oct. 14. Marguerite St. John is to impersonate the role of Nora.

W. A. WARD, manager of Kittie Rhoades, is in the city and is negotiating through Gustave Frohman for the rights of a French comedy in which Miss Rhoades expects to star next season.

DAN WILLIAMS has canceled his engagement with the C. O. D. company. He has signed to play the part of Flip in the production of The Shanty Queen, which is to be put on the road shortly with Frankie Kemble as the star.

LITTLE WALLIE EDDINGER, who is playing the title role in the Western Little Lord Fauntleroy company, was presented last week by the citizens of Port Townsend, Washington Territory, with a gold locket set with turqoise.

THE FAIRIES' WELL, with Carroll Johnson in the leading part, played a profitable engagement at the Globe Theatre, Boston, last week. The press of that city awarded Mr. Johnson flattering commendation for his work in the piece.

THE melodrama Two to One, or the Penalty Under the New Law, is said to have been written by Ella Wilson, who appears as the heroine. The play has no special feature, except the questionable one of illustrating the infliction of the death penalty by electricity.

MATTIE VICKERS recently read a play by May M. Ward, the correspondent of THE DRAMATIC MIRROR at Greenville, Miss., of which Miss Vickers speaks very favorably, and says of the leading part, Princess Servaphine "The Princess is a pretty part, full of action."

WILSON BARRETT'S company, numbering thirty-five people, arrived from England Saturday on the *City of Chicago*, and left on Sunday for Boston, where the season opens Monday next. Mr. Barrett and Miss Eastlake are expected by the *City of New York* to-day (Wednesday).

W. J. SCANLAN, during his recent engagement at Fort Wayne, Ind., presented a handsome blackthorn cane to the Library Hall Association of that city. The cane was voted to the most popular resident of Fort Wayne, and realized nearly $1,000. This is very well for a "bit av a shilelah!"

THERE are rumors of trouble in the Hands Across the Sea company, and it is reported that Gus. Levick recently refused to go on without his salary being paid. Manager Kahn has had several good offers from prominent New York managers to take the play off his hands, but he insists on running it.

THE California Fauntleroy company, which opened its season at Seattle on Sept. 15 has since played profitable engagements at Port Townsend and Tacoma. Wallie Eddinger is said to about own the town wherever the company appears and Charles A. Haswin is receiving flattering notices for his work as the Earl.

BRANCH O'BRIEN has arrived in New York to herald the engagement of Charles Bowser in Cheek at the Criterion Theatre of Brooklyn during the week of Oct. 14. He says the acting of Mr. Bowser and his supporting company has received universal commendation, and the daily papers have everywhere predicted the continued success of the attraction.

CONTRACTS have been signed between the Baldwin Brothers, bankers of Wellsville, N. Y., and Marie Herbert Frohman by which the latter will open the season at the new theatre in that town, appearing for three nights, commencing Nov. 7 in a repertoire of four plays, May Blossom, Ingomar, King Rene's Daughter and False Charms.

HAMILTON HARRIS, manager of the In the Ranks company, writes that Herbert Gresdie and R. E. Bell, who were engaged for his company, failed to appear after having gone through several rehearsals. He deems it his duty to warn managers in general against them, as they even lacked the manliness to return their parts.

NEGOTIATIONS are pending by which Joseph Wheelock and Marie Herbert Frohman may go on the road later in the season as joint stars in an English play secured by Mr. Wheelock. It is believed that the best points in the acting of both of these artists will be more prominently brought forward in their joint appearance, as the work they have done in May Blossom seems to indicate.

CHARLES T. VINCENT will begin a tour in his new musical farce-comedy entitled Laughing Gas, about Thanksgiving. He will have a strong company and will present the piece with all the adjuncts of good scenery and pretty costumes. Mr. Vincent regards the report that a Laughing Gas company appeared at Worcester, Mass., last week, as a mistake, as he owns all the rights to that title.

LEWIS MORRISON writes that the great success attending Faust precludes his giving his personal attention to The Shatchen, and that negotiations are now pending for the appearance of M. B. Curtis in this piece about Christmas. Mr. Morrison says that everything concerning The Shatchen will be done under his supervision, and having secured the services of W. L. Lykens, he is certain of good management.

JOSEPH OTT and Tierney and Wayne, who made distinct hits last season in Zig Zag, are receiving flattering press notices for their clever work in the Mestayer-Vaughn revival of The Tourists in a Pullman Car. Mr. Ott, as the conductor, is said to play the part in every way superior to any of his predecessors, while Tierney and Wayne, as the two porters, receive encores nightly for their clever work.

THERE is likely to be litigation over the rights to produce Lohengrin in this country. Manager Foster, of the Boston Ideal Opera company, who announced the opera in his repertoire, has been notified by Goldmark and Conried, who claim to be the representatives here of the heirs of Richard Wagner, that the production of the work without payment of Royalty to E. C. Stanton, who owns the American rights, will be an infringement. Manager Foster states that he will produce it, nevertheless.

THEATRICAL managers are often compelled to hustle, in order to keep a theatre from being closed through accident. Harry Webber, who was booked to appear at the Hoboken Theatre on Thursday last, was called upon to open on Tuesday night by reason of the non-appearance of the star who was to have preceded him. He got the telegram at 1.30 P. M. and succeeded in getting a carload of scenery transported to Jersey and placed in the theatre. He got his company of thirty-five people together, held a rehearsal, and opened at the usual time to a large house.

WOOD AND SHEPPARD will go with the Rich and Harris Boston Howard Athenæum All Star Specialty company, as Judge Daly has not upheld the injunction in favor of Primrose and West. The Rich and Harris minstrel organization will be headed by George Thatcher, and will also contain Lottie Collins, the skirt dancer; the Irwin Sisters in a new sketch, Little Ida Heath, Dutch Daly, Abuchi and Muzuz, Marville and the performing cockatoos and dogs, Conway and Dempsey, and many other talented people. The company will be seen at the Bijou Opera House next Monday.

W. S. CLEVELAND, the minstrel manager, is conducting two splendidly equipped companies, covering the entire country in their tour, and both styled Haverly-Cleveland Minstrels. The spectacular first part —Venetian Nights—used by these organizations is said to have cost $20,000. Both companies are playing to overflowing houses wherever they appear. Mr. Cleveland will consolidate both of his companies for a short season at the Grand Opera House and Fourteenth Street Theatre, this city. This will surely be such an aggregation of minstrelsy as never was witnessed before.

THE following engagements have been made for the season through Henry Wolfsohn's Musical Bureau: Mlle. Clementina DeVere, Clara Poole, Signor Duzensi and Signor Bologna, with the Campanini-Whitney Operatic Concert company; Mme. Blanche Stone-Barton and Jennie Dickerson with the Gilmore band concerts; Mme. Serrano-Penic, Susie Leonard, Elvin Singer and Emil Hahn with the Emma Juch Opera co.; Mme. Ida Klein-Euler, Mme. Helen von Doenhoff and William Mertens with the Boston Ideal Opera company; Juliette Corden and Carlotta Maconda with The Bostonians; Pauline Montegriffo and Signor Maina with the Musin Concert company; Zelma Rawlston with the Higgins Concert company, and Annie Russell with the Antiope company. Negotiations for a number of other artists are progressing.

AMERICAN theatregoers who recall George Rignold's production of Henry V. at Booth's Theatre, New York, will be pleased to hear of a similar Shakespearean triumph achieved by him with his revival of Julius Cæsar on Aug. 24 at Her Majesty's Theatre in Sydney, Australia. The *Evening News* of Sydney says editorially that it is long since Mr. Rignold demonstrated as satisfactorily to himself as to the public the fact that Shakespeare, so far from spelling ruin for managers, might be made to do quite the reverse. The cast comprised J. F. Cathcart as Brutus, H. R. Jewett as Cassius, Kate Bishop as Portia, Charles Hall as Julius Cæsar, Stirling Whyte as Cascar and Emily Fitzroy as Calpurnia. Mr. Rignold's impersonation of Marc Antony is hailed by the local critics as an "artistic triumph," "masterful, majestic," and as "one of the most entirely successful interpretations of Shakespeare that the modern stage has known." The scenic work of Alfred Clint is also the subject of universal praise.

LONDON NEWS AND GOSSIP.

LONDON, Sept. 26, 1889.

Inveterate first-nighters were much exercised in mind at what looked like the inevitable clashing of the Drury Lane and Gaiety *premières*. At the eleventh hour, however, Augustus Harris, either from real neighborly good feeling or because he was more backward with his own rehearsals than he had anticipated, graciously withdrew and conceded to George Edwardes and the returned Gaiety Wanderers the undivided attention of last Saturday's first-nighters, reserving Monday for himself and Old Drury and The Royal Oak.

Another notice, which may not have been altogether without influence upon the Augustan mind, was that hereby he saw his way to yet another opportunity for bold advertisement. During the interval that the doors of Old Drury have been shut, the theatre has been given over to painters, and decorators, and carvers, and gilders, and varnishers, and garnishers, who have worked their will upon it to such an extent that it is now a House Beautiful inside at all events. Wherefore, having decided to do the graceful thing with the Gaiety management, Harris issued 1,600 invitations to all sorts and conditions of so-called brilliants and fashionables to come and see how the old house looked with its new face—music at ten with chicken and champagne to follow. Such of the so-called b's and f's as had not been invited to the Gaiety show turned up early at Old Drury, and were in rare form by the time the more important guests arrived—which was shortly before midnight, the Gaiety rejoicings having been prolonged to a positively alarming extent.

What took place afterwards is nothing to nobody. It is enough to say that the astute Harris had all sorts of nice things said about him and his decorations in the Sunday papers, and that the sayers of them were perhaps more inclined to look favorably on Monday night's proceedings than might otherwise have been the case. But of this more anon.

* * *

The more enthusiastic pittites and gallery boys commenced to assemble at the Gaiety doors at nine o'clock in the morning. Early in the afternoon Catherine Street was impassable and the scene at night beggared description. The crowd shouted themselves hoarse and when their voices gave way they hung up banners with appropriate mottoes thereon. The burlesque Ruy Blas and the Blasé Roué proved to be but a mere variety show of the most various description; nevertheless, whenever Nellie Farren and Fred Leslie were on the stage it went with a bang which might have been heard at Charing Cross. By comparison the fun flagged somewhat in the absence of these prime favorites, but all the same the success was throughout of the most pronounced order and judging by appearances Ruy Blas, etc., may fill the Gaiety Theatre nightly just as long as Manager Edwardes chooses to keep it in the bill.

* * *

Operations commenced at Drury Lane at 7:30 P. M. on Monday and lasted until within five minutes of midnight. During this time The Royal Oak, "an historical, romantic drama of 1651" by Henry Hamilton and Augustus Harris, dragged its slow length along in a panorama-like fashion with a persistency worthy of a better cause.

From a panoramic point of view it will presently be much more attractive than it was on Monday, when the scenery did not work with anything like the smoothness that might be desired. Though even as it was, the succession of admirable stage pictures then presented were without exception received with acclamation.

Dramatically, its shortcomings are very great. As a matter of fact it is not dramatic. Whenever anything like a fine situation seems imminent it is, as a rule, frittered away in fustian and bombast.

There are five acts, and four of them have in effect the same curtains. At the end of Act I, King Charles is saved from the Parliamentary Army by being disguised as Dorian Cholmondeley's groom. At the end of Act II, King Charles, who has meanwhile tricked himself out in Dorian's Sunday clothes and incurred Dorian's jealousy because of his suspicious goings on with Dorian's sweetheart, is saved from the Parliamentary Army by Dorian's mother hiding him inside a fireplace. At the end of the first scene of the third act King Charles is saved from the Parliamentary Army by Dorian arriving at Boscobel House with timely warning. At the end of the act King Charles is saved from the Parliamentary Army by climbing up the Boscobel oak and hiding himself in its branches. In Act IV. King Charles is saved again from the Parliamentary Army; this time by Dorian pretending to be the King and being incontinently carried off by the army aforesaid. But in Act V. we get novelty. It is now Dorian's turn to be saved and his sweetheart Mildred Clavering saves him.

Of course, by this time it has been discovered that Dorian is not the King—but he is condemned to death for his cheek, or continuity I suppose the author would call it, and a very fine and large scaffold has been erected on Tower Hill for his execution. Meanwhile Mildred, who is a most energetic young woman, has interviewed Cromwell's daughter, and through that lady's good offices has obtained Dorian's pardon from old Noll. Of course this cannot be made known at once, because if it were the fine and large preparations upon Tower Hill would be brought to nought. Therefore, the villain who has sworn all along that he must and will possess Mildred, causes her to be kidnapped and thrown into an Alsatian cellar, and as she always carries the pardon about in her hand, to snatch it from her is but the work of a moment. It happens, however, that the villain has reckoned without his low comedian, and this being thus, the low com. (disuising himself in liquor and a little bit of whisker), drops into the cellar, creates a diversion by snatching the pardon from the villain, and hands the same to Mildred, who gets away with it what time the villain is bashing the low com. and finally getting himself stabbed to death for his pains.

Escape of low com. up cellar-stairs and picture—The Two Orphans.

Scene changes to Tower Hill—a marvelous bit of stage management, albeit strongly reminiscent of the great Auto-da-fé scene in The Armada. A solemn procession brings in Dorian; the death-bell tolls; a sort of Non-conformist bishop administers the last offices of religion and the headsman—all in red, like an operatic Mephistopheles—is about to chop off the prisoner's head when suddenly there is noise, bustle and confusion among the crowd, and a woman pushes her way to the front.

Of course it is Mildred, and she wants to make them realize that the prisoner is really pardoned. But the authorities decline to see it in that light—she is driven back, her strength fails her, she fainty and falls prone to the earth "amid," as the reporters say, "considerable excitement." Again the axe is is uplifted and again it seems all over with Dorian when the faithful low com. fights his way to the front and at once puts matters on a satisfactory footing, and the curtain falls amid loud sounds of rejoicing—from those on the stage.

* * *

Sooth to say, the reception from those on the other side of the footlights was of a somewhat mixed character, groans and boo-boos being mingled with the cheers and hand-clapping. For my part I wonder there were not more dissentients. Whatever the Royal Oak may prove to be when about an hour's tall talk has been cut out of it, it was on Monday night unutterably tedious, and many a time and oft it was only the magnificent mounting and—it may be—Harris' personal popularity that stilled the voice of the bird that saved the Capitol.

* * *

Henry Neville played the King and represented him as a very dissolute, undignified little man with a large appetite for meat and drink, and a small one for positions of difficulty and danger. Whenever there was any trouble imminent it was always the Monarch who got away and made Merry in accordance with his nickname, while his loyal subjects had to endure all manner of dreadful things at the hands of the triumphant Roundheads. Herein, of course, the authors have been true to history and Neville made the most that was possible of his part. But to me it was a sorry sight to see a man who has been playing heroes for nearly thirty years condemned to such an unheroic part in—well, in the autumn of his career.

Arthur Dacre as Dorian, Winifred Emery as Mildred, Luigi Lablache as the villain who must and will, etc., and Harry Nicholls and Fanny Brough as the male and female low comedian respectively, acquitted themselves well and their efforts were appreciated. There were twenty other speaking parts and innumerable supers.

* * *

When the Lyceum opens with The Dead Heart on Saturday night I shall, I expect, have a few things to tell you which may astonish you.

GAWAIN.

UNDER THE BLACK FLAG.

Among the flagrant cases of piracy recently chronicled in these columns is that of the Andrews Dramatic company, who claimed to have the sole right to present May Blossom in the West and Territories. Their dodgers, programmes and advertisements set forth that they were paying a heavy royalty to Gustave Frohman. THE DRAMATIC MIRROR, upon investigation, ascertained that the Andrews Dramatic company were dyed-in-the-wool pirates. They simply began negotiations with Gustave Frohman with the object, as the sequel has proven, of procuring printing from the Calhoun company and from W. J. Morgan and company. They wrote a touching letter to Mr. Frohman, stating that they were always willing to pay royalties for plays if they could get them upon reasonable terms, but they had received so many letters from New York agents and managers exacting such high-priced royalties and "wanting the earth," as the pirates expressed it, that they could not afford to pay royalties. The Andrews crew never remitted any royalties to Mr. Frohman since they got the use of the Calhoun and Morgan printing, which has been stopped. They are still playing May Blossom in Colorado. Managers should pass them around.

G. T. Ulmer bought the right of Col. Sellers, including all the costumes, from Mrs. John T. Raymond. Ulmer put a company on the road and played the piece throughout the country, but he never remitted a cent to Mrs. Raymond. When that lady placed her business in the hands of Gustave Frohman, he immediately notified the Ulmers that they must make a settlement with Mrs. Raymond. They sent a begging letter pleading hard times, and asked for another chance, which they received. Subsequently the Ulmers were specially notified that the Eastern rights to Col. Sellers had been sold to T. Stratton Seymour, but, despite this notice and a telegram to the manager of the Oakland Garden, Boston, they played Col. Sellers in that city a few weeks ago. The action of the Ulmer party throughout has been most contemptible.

In referring to the evil of piracy, Gustave Frohman expressed the opinion that it will never be effectually stopped until it is made a criminal as well as civil offence. He said that he had 3,100 cities and towns throughout the country on his books, and he would cheerfully give the rights to produce plays in that territory almost for a song. High-priced royalties, Mr. Frohman said, was one of the causes of the great prevalence of piracy.

Edwin Hanford is another victim of a pirate manager. In conversation with a MIRROR correspondent Mr. Hanford said that Pirate Waite engaged him to play the leading role in The Shamrock, and that he was to have good support, including Miss Neilson. Mr. Hanford drew more applause than Miss Neilson, when the trouble began, ending in Mr. Hanford's discharge from the gang. Mr. Hanford and his wife, who is in delicate health, were left penniless in Hudson, N. Y. Although Waite promised to remit Mr. Hanford money, he failed to do so. Mayor Gregg, of Hudson, tendered Mr. Hanson the use of the Opera House in that town, and on next Tuesday evening a benefit gotten up by local amateurs will be given to Mr. Hanford, whose case elicited much sympathy.

John Maguire, the owner and manager of Maguire's Opera House, Butte, Montana, and who also manages a circuit in that section, recently sent the subjoined letter to THE DRAMATIC MIRROR regarding his efforts to help the good work of squelching the pirates that overrun that section of the country:

BUTTE, Mont., Sept. 2, 1889.

SIR:—I herewith enclose you a correspondence from one Bittner, who has the effrontery to write me with a proposition of becoming a receiver of stolen goods, and, therefore, a "partner in crime." He is the latest of the many like frauds which I have invariably treated with "silent contempt," but in this case, I think, for the interest of the parties whose property he glaringly advertises he has purloined (as I am sure he has no rights), it is only just he should be placed in the stocks with others of the same kidney who have gone before him on the same crooked way. Yours respectfully,

J. MAGUIRE.

Bittner's Dramatic company is headed by W. W. Bittner, carries a brass band and orchestra and plays the following repertoire: Uncle Dan'l, Colleen Bawn, Around the World in Eighty Days, Two Orphans, Called Back, The Paymaster, After Dark, My Partner and Silver King. They play week stands. Mr. Maguire has the thanks of THE DRAMATIC MIRROR for his aid, in excluding these gentry from the houses that he controls.

W. A. Brady writes THE MIRROR: "The Gilbert and Dickson company is playing my version of She, word for word. Of course they have a right to use the title She, but no earthly claim to the MS. they are using.

The Sterling Comedy company is said to be using a varied assortment of stolen paper, and among the latter, Vernona Jarbeau's.

Manager G. Springer, of Old's Opera House, Muscatine, Iowa, has had several applications recently from pirate crews, but Mr. Springer desires these gentry to know that he is a staunch admirer of THE MIRROR and an enemy to pirates.

A company of amateurs styling themselves the Lyceum Dramatic company gave an execrable performance of Lost in London at Greenpoint, L. I., last week. A policeman had to be called in to restrain the gods from hurling anathemas at the people on the stage. The manager had cards bearing the following: "Lester W. Wallace, manager, with Lyceum Dramatic company, permanent address, N. Y. *Clipper*." The "manager" is going to take his "troop" on the road.

THE management of the Shenandoah company has received a letter from a well-known life insurance company in which that corporation ask for the lowest price at which it can have a box reserved for the play during the time that it will be presented in this city. They explain that they have been advising all their out-of-town patrons to see the production, and that they have in contemplation a plan for making up a box party for every performance.

THE HANDGLASS.

THE dickey-bird whispers that the theatrical managers of this city are agitating the forming of a secret society for the annihilating of actresses' husbands.

† † †

A RISING young society actor was asked if he found the glare of the footlights annoying. In a moment of forgetfulness he answered that he did not find it as much so as the glare of the headlights. (And the orchestra performed an old Scotch melody).

† † †

ON THE WESTERN CIRCUIT.

The North wind doth blow and we shall have snow,
And what will the actor do then—poor thing?
He'll talk thro' his nose, with frost-bitten toes,
And drink rum and gum in the wing—poor thing!

† † †

A PHILADELPHIA paper deplores the decline of the circus clown. A visit to one of our New York operas would speedily remove this impression. The chalky clown of our childhood may have sunk into the sawdust of oblivion, so far as the tri-ringular circus is concerned, but he has sprung up rejuvenated on the comic opera stage.

† † †

THE *American Musician* says: "The curse of the theatre orchestra is the cornet." It is. And the curse of the cornet is very often the cornetist.

† † †

A SENSATIONAL metropolitan manager is said to be endeavoring to secure little Baby Beatrice Hamilton to star. A suitable play would be: Who's Who; or, All in a Fog.

† † †

ONE of Dixey's spectacular, red-light effects in The Seven Ages is said to be a realistic representation of an infantine stomach-ache. It is reported that the acting is so true to nature that men have been seen to sneak guiltily off to the club.

† † †

MR. WILLIAM RICE, the minstrel, asserts that the people demand the old jokes in preference to the new. From this standpoint it cannot be denied by the most captious critic that he of the fur-trimmed linen duster endeavors conscientiously to satisfy the demands of the people.

† † †

GEORGE FRANCIS TRAIN threatens to become an actor. With Nurse Donnelly in a Bowery museum and Mr. Train advancing to the footlights the American stage can be safely said to have recovered from its recent unseemly elevation.

† † †

A NEW YORK evening extra says that Agnes Booth, when in the city is seen daily on Broadway walking at a pace which "baffles pursuit."

† † †

A WESTERN Journal, with unconscious pathos, states that a certain Miss Ada Langley, as yet unknown to fame, has "given up elocution" and entered a dramatic company.

† † †

There are no snaps! The stars that stalk
Upon the boards for brief renown,
Too oft—upon their uppers walk
To keep the date in the next town!

† † †

THE out-of-town correspondents are accused of counting the nails that are driven daily in the theatres being erected throughout the country and then reporting: "The new Opera House here is progressing rapidly."

† † †

When the leaves begin to turn,
And the price of coal gets high;
When the furnace fire won't burn,
And you seek surcease in rye;
Then the swell stock actor talks
Of his triumphs that recur,
As upon Broadway he walks
In his ulster, lined with fur.

† † †

A PARIS letter says that Sara Bernhardt is finishing a bust of her late husband. A Southern contemporary naively remarks: "It will be remembered that her late husband was finishing a bust, when the bust got the best of it and finished him."

† † †

A "BABY CLUB SWINGER" is billed at a local museum. If this accomplishment becomes general with our infant population the future seeker after the picturesque will be denied the pleasing feature of our modern parks, which is presented by the gallant and battle-scarred policeman bending devotedly above the coy nurse-girl.

† † †

An enemy of Henry Irving has started the rumor that the great actor is gaining in avoirdupois, and that we can prepare for a ponderous Hamlet and a top-heavy Mephistopheles. The gloomy-eyed Irving is said to wail with Gilbert's Lady Jane:

Vanished is the taper waist,
Shapeless grows the shapely limb,
And although securely laced,
Spreading is the figure trim—
Stouter than I used to be,
Still more corpulent, grow I—
There will be too much of me,
In the coming bye-and-bye!

One gleam of hope irradiates the darkness which this announcement carries to every theatrical heart. If England repudiates the surplus Mr. Irving will be received with open arms by our own P. M. C.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

After Dark Co.: New Orleans, Oct. 7—week; Galveston, Tex. 14, 15, Houston 16, 17, San Antonio 18, 19, Austin 21, Waco 22, Ft. Worth 23, Dallas 24-26.

Anna Boyle Co.: Jamestown, N. Y., Oct. 7—week; Titusville, Pa., 14—week.

Adams Co.: Frankfort, Ky., Oct. 9, Louisville 10-12, New Albany, Ind., 14, Mt. Vernon 15, Ky., 16, Bowling Green 17, Franklyn 18, Gallatin, Tenn., 19, Clarkville 21-22, Lebanon 23, Murphreesboro 24, Columbia 25, Decatur, Ala., 26.

Ada Gray Co.: Watsontown, Pa., Oct. 9, Milton 10, Elmira 11, 12, Ashtabula, O., 16, Youngstown 17-19.

Arnold-Griffin Co.: Dallas, Tex., Oct. 1-19.

A Legal Wrong Co.: Cincinnati, Oct. 7—week; Milwaukee 14—week; Minneapolis 21—week.

Adelaide Moore Co.: Buffalo, N. Y., Oct. 9, Corry Pa., 10, Erie 11, Ashtabula, O., 12, Sandusky 14, 15.

Augustin Daly's Co.: New York Oct. 2—indefinite.

A Legal Wreck Co.: Philadelphia, Oct. 14—week.

A Bunch of Keys (Western) Co.: Owosso, Mich., Oct. 9, Ionia 10, Big Rapids 11, Ludington 12, Manistee 14, Muskegon 15, Grand Haven 16, Fond du Lac, Wis., 17, Oshkosh 18, Appleton 19, Green Bay 21, Oconto 22, Marinette 23, Menominee, Mich., 24, Escanaba 25, Iron Mountain 26.

Around the World in Eighty Days Co.: Minneapolis, Minn., Oct. 7—week.

Ada Gilman Co.: Altoona, Pa., Oct. 9.

Adams Dramatic Co.: Easton, Pa., Oct. 14—week; South Norwalk, Ct., 21—week.

Arabian Nights Co.: Syracuse, N. Y., Oct. 7—week.

A. M. Palmer's Co.: Bridgeport, Ct., Oct. 9, New Haven 10-12, N. Y. City 14—week; Newark, N. J., 21—week.

Alone in London Co.: Boston, Oct. 14—week.

A Bunch of Keys Co.: Easton, Pa., Oct. 9, Paterson, N. J., 10-12, New York City 14—week.

A Mountain Pink Co.: St. Louis, Oct. 20—week.

Antiope Co.: Philadelphia, Oct. 7—four weeks.

Annie Pixley Co.: N. Y. City, Oct. 7—week.

A Night Off Co.: Lynchburg, Va., Oct. 10, Roanoke 11, Farmville 12, Danville 14, Readsville 15, Winston, N. C., 16, Raleigh 17, 18, Goldsboro 19, Wilmington 21, Sumter, S. C., 22, Newberry 23, Greenville 25, Spartanburg 26.

Agnes Herndon Co.: Montgomery, Ala., Oct. 8, 9, Selma 10, Aberdeen, Miss., 14-17, New Orleans 21—week.

Aiden Benedict Co.: Mt. Pleasant, Mich., Oct. 9, St. Louis 10, East Saginaw 11, Bay City 12.

Booth-Modjeska Co.: Cleveland Oct. 7—week; New York City, Oct. 14—week.

Brass Monkey Co.: San Francisco Sept. 23—three weeks.

Barry-Fay Co.: New York City, Sept. 2—indefinite.

Bluebeard, Jr., Co.: Philadelphia Oct. 7—four weeks.

Beacon Lights Co.: Milwaukee, Wis., Oct. 7—week.

Brave Woman Co.: Providence, R. I., Oct. 7—week.

Burglar Co.: Chicago Oct. 7—week; Columbus, O. 14-26.

Broommaker of Carlsbad Co.: Reading, Pa., Oct. 7-9, Scranton 10, Wilkesbarre 11, Allentown 12.

City Directory Co.: Helena, Mont., Oct. 10-12, Bozeman, Dak., 14, Bismark 16, Jamestown 17, Brainerd, Minn., 19.

Charles T. Ellis: Newark, N. J., Oct. 7—week.

Captain Swift Co.: Brooklyn, E. D., Oct. 7—week.

Chip o' the Old Block Co.: Oshkosh, Wis., Oct. 9, Appleton 10, Eau Claire 12, Minneapolis 14—week; Winona 21, Baraboo, Wis., 22, Madison 23, Elgin, Ill., 25, Aurora 26.

Chicago Comedy Co.: Clinton, Ind., Oct. 7—week.

Charles Wyndham: Boston Oct. 7—four weeks.

Corsair Co.: St. Louis Oct. 7—week; Memphis 14-16, Nashville 17-19.

Chas. E. Verner Co.: Providence, R. I., Oct. 7—week; Taunton, Mass., 14, Woonsocket, R. I., 15, North Attleboro 16, Milford 17, Brockton 18, Newport, R. I., 19, New Bedford 21, Fall River 22, New London, Ct., 23, Naugatuck 24, Bridgeport 25, 26.

Charles A. Gardner Co.: Oskaloosa, Ia., Oct. 9, Ottumwa 10, St. Joseph, Mo., 11, 12, Kansas City 14—week.

Cora Van Tassell Co.: Atlanta Ga., Oct. 8, 9, Athens 10, Augusta 11, 12, Charleston S. C., 14-16.

Centurion Co.: Topeka, Kas., Oct. 7—week; Fort Smith, Ark., 14—week.

Chaos Flat Co.: Tiffin, O., Oct. 11, Findlay 12.

Cattle King Co.: Columbus, O., Oct. 7—week.

Charlotte Thompson Co.: Winfield, Kas., Oct. 9, McPherson 10, Newton 11, Hutchison 12, Dodge City 14, Garden City 15, Larned 16, Lyons 17, Eldorado 18, Parsons 19, Fort Scott 21.

Cold Day Co.: Wilmington, N. C., Oct. 9, Charleston, S. C., 11, 12.

Casey's Troubles Co.: Salem, O., Oct. 9, Ravenna 10, Alliance 11, Canton 12.

Creole Co.: Brooklyn, Oct. 14—week; Baltimore 21—week.

Carrie Anderson Co.: Guthrie Centre, Ia., Oct. 7—week.

Cora Tanner Co.: New York City Oct. 7—five weeks.

Drifting Apart Co.: Buffalo Oct. 7—week; Philadelphia 14—week.

Dowling-Hasson Co.: Indianapolis, Ind., Oct. 7—week.

Dear Irish Boy Co.: Kansas City, Mo., Oct. 7—week.

Daniel Boone Co.: Lewiston, Pa., Oct. 10, Tyrone 11, Phillipsburg 12, Clearfield 13, Altoona 14.

Dan Mason's Co.: Mystic, Conn., Oct. 9, Fall River, Mass., 11, 12, Hoboken, N. J., 14—week; Easton, Pa., 21, New Brunswick 22, 23, Paterson 24-26.

Daniel Sully Co.: St. Paul, Minn., Oct. 7—week; Oshkosh, Wis., 14, Appleton 15, Green Bay 16, Manitowoc 17, Sheboygan 18, Watertown 19, Chicago 20—week.

Evangeline Co.: Brooklyn N. Y., Oct. 7—week.

Ely Stock Co.: Charleston W. Va., Oct. 7—week, Harrisonburg, Va., 14—week; Farmerville 21—week.

Edwin Arden Co.: Philadelphia Oct. 7—week; Brooklyn, N.Y., 14—week; N. Y. City 21—week.

Edward Harrigan's Co.: Milwaukee Oct. 7—week; St. Paul 14—week.

Elliott's Voyagers: Milan, Tenn., Oct. 9, Hickman, Ky., 10, Union City 11, 12.

Edward F. Sullivan Co.: Exeter, N. H., Oct. 9, Dover 10-12, Newburyport, Mass., 14—week.

Effie Ellsler Co.: Augusta, Ga., Oct. 9, Atlanta 10-12, Birmingham, Ala., 14-16, Gadsden, Miss., 17, Anniston 18, Taladega 19.

Emma Frank's Dot Co.: Sioux City, Ia., Oct. 14—week; Kansas City 21—week.

Estelle Clayton Co.: Ft. Wayne, Ind., Oct. 9, Kokomo 11, Anderson 12, Louisville, Ky., 17-19.

Edna Kendall Co.: Charleston, S. C., Oct. 11, 12, Savannah, Ga., 15, Augusta 16, Columbus 17, Montgomery, Ala., 18, Selma 19.

Edwin F. Mayo Co.: Chicago Oct. 7—week.

Eagle's Nest Co.: New Haven, Ct., Oct. 11, 12, Worcester, Mass., 14—week.

Excelsior Comedy Co.: Alexandria, Va., Oct. 9, Annapolis, Md., 10-12, Fredericksburg 14, 15.

Ezilda Co.: Boston Oct. 7—week.

E. H. Sothern: N. Y. City Aug. 20—Oct. 26.

Eunice Goodrich: Aurora, Ill., Oct. 7—week; Sterling 14—week; Freeport 21—week; Galena 28.

Fanny Davenport: San Diego, Cal., Oct. 9, Los Angeles 10-12, Sacramento 14-15, Stockton 16, San Jose 17, Oakland 18-19.

Frank Jones' Co.: Clinton, Ia., Oct. 7-9.

Fantasma (B) Co.: Chicago, Oct. 7—week; Peoria, Ill., 14-16; Decatur 17-19, Cincinnati 21—week.

Fairies' Well Co.: Philadelphia Oct. 7—week.

Fenner-Crane Comedy Co.: Davenport, Ia., Oct. 7—week; Peru, Ind., 14—week.

Frank Lindon Co.: Newark, O., Oct. 14, 15, Mt. Vernon 16, New Philadelphia 17, 18, Coshocton 19, Marietta 21-23, Martin's Ferry 24, 25, Steubenville 26.

Frank Mayo Co.: Kansas City Oct. 7—week; Arkansas City 14, Wichita 15, Newton 16, Hutchison 17, Dodge City 18, Garden City 19, Denver 21—week.

Frederick Loranger Co.: Fenton, Mich.; Oct. 9, 10, Grand Ledge 11, 12.

Felson-Errol Co.: Des Moines, Ia., Oct. 9, Davenport 10, Chicago 14—week.

Fred Andrews Co.: Georgetown, Col., Oct. 7—week.

Floy Crowell Co.: Lynn, Mass., Oct. 7—week; Chelsea 14, 16, Webster 17, Hoosac Falls, N. Y., 21—week.

Frederick Warde: Jersey City, Oct. 7—week; N. Y. City 14—week; Reading, Pa., 21, 22, Trenton, N. J., 23, Plainfield 24, Elizabeth 25, Albany 26-28.

Fugitive Co.: Cleveland, Oct. 7—week; Chicago, 14—two weeks.

Ferguson-Mack Co.: Bellefontaine, O. Oct., 9, Zanesville 10, Akron 11, Lima 12, Toledo 14, 15, Jackson, Mich., 16, Mattox 17, Ypsilanti 18, Lansing 19.

Frank Daniels Co.: Denver, Col., Oct. 7—week; Cheyenne 14, Laramie 15, Salt Lake 21, 22, Ogden 23, San Francisco 28—three weeks.

Fern Cliff Co.: Louisville, Ky., Oct. 7-10.

Fat Men's Club: Butler Pa Oct. 9, Oil City 10, Bradford 11, Erie 12, Jamestown, N. Y., 14, Akron 15, Canton 16, Kenton 17, Lima 18.

Gillett's Co.: Detroit, Mich. Oct. 7—week.

Grisner-Davies Co.: San Francisco, Oct. 7—two weeks.

Great Metropolis Co.: N. Y. City, Oct. 1-19.

Georgie Hamlin Co.: Des Moines, Ia., Oct. 7—week.

Gypsy Warde Co.: St. Charles, Ky., Oct. 9, 10.

Guilty Without Crime Co.: Grand Haven, Mich., Oct. 10, 11, Logansport, Ind., 12, Milwaukee, 14—week.

Gowonga Mohawk: Philadelphia, Oct. 7—week.

Gray-Stephens Co.: Norristown, Pa., Oct. 10-12, Baltimore, Md., 14—week.

Graham Earle Co.: Waterloo, Ind., Oct. 7—week; Wausau, O., Oct. 14—week; Paulding 21—week.

Held by the Enemy Co.: Newark, N. J., Oct. 9, Trenton 10, Elizabeth 11.

Harbor Lights Co.: Troy, N. Y., Oct. 7—week; Montreal, Can., 14—week.

Hattie Bernard-Chase: Charleston, W. Va., Oct. 9, Huntington 10, Ironton, O., 11, Jackson 12, Portsmouth 14, Maysville, Ky., 15, Carlisle 16, Cynthiana 17, Winchester 18, Mount Sterling 19.

Humbug Co.: Danbury, Ct., Oct. 8-10.

Helene Adell Co.: Paterson, N. J., Oct. 7—week.

Hole in the Ground Co.: Boston Oct. 7—two weeks.

Helen Barry Co.: Pittsburg Oct. 7—week.

He, She, Him, Her Co: Beatrice, Neb., Oct. 9, Fremont 10, Plattsmouth 11, Lincoln 12, Louisville 10, 12, New Albany, Ind., 14, Mt. Vernon 15.

Huntley Comedy Co.: Le Mar, Mo., Oct. 7—week.

His Natural Life Co.: Brooklyn, N. Y., Oct. 7—week; Philadelphia 14—week; Baltimore 21—week.

Hardie-Von Leer Co.: New Bedford, Mass., Oct. 9, Newport, R. I., 10, New London, Ct., 11, Norwich 12, New Haven 14-16, Middleton 17, Meriden 18, Greenwich 19, Newark, N. J., 21—week.

Humpty-Dumpty Co.: San Francisco Oct. 9-12.

Held by the Enemy Co.: Charleston, S. C., Oct. 9, 10, Savannah, Ga., 11, 12, Jacksonville, Fla., 14, Thomasville, Ga., 15, Macon 16, Athens 17, Augusta 18, 19, Knoxville, Tenn., 21, Chattanooga 22, 23, Birmingham 25, 26, Columbus, Ga., 28, Selma 29, Montgomery 30, Pensacola, Fla., 31.

Holden Comedy Co.: Eaton, O., Oct. 7—week; Richmond, Ind., 14—week; Urbana 21—week.

Hands Across the Sea Co.: Newark, N. J., Oct. 7—week; Brooklyn 14—week; Bridgeport 21—week.

Hans the Boatman Co.: Philadelphia Oct. 7—two weeks.

Helen Blythe Co.: La Porte, Ind., Oct. 9, Englewood, Ill., 10, Sycamore 11, Rockford 12.

Hilarity Co.: Massilon, O., Oct. 9, Mansfield 10, Sandusky 11, Fortunia 12, Toledo 14—week.

Ivy Leaf Co.: Savannah, Ga., Oct. 9, Macon 10, Montgomery, Ala., 11, Mobile 12, New Orleans 14—week.

Irish Heads and German Hearts Co.: Waterville, Me., Oct. 9, Lewiston 10, Portland 11, 12.

Irishman's Love Co.: Philadelphia Oct. 7—week; Reading 14-16, Mauch Chunk 17, Carbondale 18, Binghamton 19, Rochester 21—week.

In the Ranks Co.: Philadelphia Oct. 7—week.

Ida Van Cortland Co.: Charlotte, Mich., Oct. 12, Kalamazoo 14—week; Sandusky, O., 21.

Irish Hearts of Old Co.: Dennison, Tex., Oct. 9, McKinney 10, Greenville 11, Paris 12, Clarksville 14, Texarkana 15, Little Rock 16, 17.

Irwin Big Specialty Co.: New London, Ct., Oct. 7—week.

J. K. Emmet Co.: Buffalo, N. Y., Oct. 7—week; Oswego 14; Ogdensburg 15, Watertown 16, Rochester 17-19, Syracuse 21-23, Auburn 24, Troy 25-26.

Justin Adams Co.: Honesdale, Pa., Oct. 7—week.

J. H. Wallick Co.: Columbus, O., Oct. 7—week. Indianapolis 14—week; Chicago 21—2 weeks.

Jay Hunt Co.: Worcester, Mass., Oct. 9-12, Exeter, N. H., 14-16, Lowell, 17-19, Lawrence 21—week.

John S. Murphy Co.: Franklin Falls Oct. 9, Laconia, N. H., 10, Montpelier, Vt., 11, St. Albans 12.

Jane Coombs Co.: Austin, Minn., Oct. 9, Fairibault 10, St. Peter 11, Mankato 12.

J. J. Dowling Co.: Indianapolis, Ind., Oct. 7—week.

J. W. Gilbert Co.: Coatesville, Pa., Oct. 9, Bristol 10.

J. B. Polk: Springfield, O., Oct 10.

Jennie Calef Co.: Austin, Tex., 10, 11, Brenham 12, Temple 14, Belton 15, Waco 16, 17, Dallas 18, 19, Fort Worth 21, 22, Greenville 23, Sherman 24, Denison 25, Palestine 26.

John Dillon Co.: Kansas City, Mo., Oct. 7—week; St Joseph Oct. 14-15, Topeka, Kan., 16.

Julia Marlowe: Bridgeport, Ct., Oct. 9, Boston 14—week.

Kentuck Co.: Providence, R. I., Oct. 7—week; Brooklyn 14—week.

Keep it Dark Co.: Toledo, O., Oct. 7—week.

Kindergarden Co.: Uniontown, Pa., Oct. 9, Belle Vernon 10, Monongahela 11, McKeesport 12, Tarrantum 14, Butler 15, Youngstown, O., 16, Sharon, Pa., 17, Greenville 18, New Castle 19.

Kate Claxton: N. Y. City, Aug. 5—indefinite.

Kendals: N. Y. City Oct. 7—four weeks.

Kajanka Co.: Chicago, Oct. 7—two weeks.

Kate Castleton Co.: Parkersburg, W. Va., Oct. 9, Chillicothe 10, Zanesville 11, Sandusky 12.

Kittie Rhoades Co.: Mt. Holly N. J., Oct. 7—week; Atlantic City, N. J., Oct. 14—week.

Kelly Comedy Co.: Pinckneyville, Ill., Oct. 7—week.

Lagardere Co.: Hartford, Conn., Oct. 9, Springfield 12.

Little Lord Fauntleroy Co.: San Francisco, Oct. 7—two weeks.

Lost in New York Co.: Omaha, Neb., Oct. 7—week; Lincoln 14-16.

Little Lord Fauntleroy Co.: Oswego, N. Y., Oct. 9, Syracuse 10-12.

Little Lord Fauntleroy Co.: Harlem, N. Y. Oct. 7—week.

Labadie-Rowell Co.: Green Bay, Wis., Oct. 9, 10, Appleton 11, 12, Stevensport 14, 15, Fon du Lac 18, 19, Sheboygan 20, 21.

Little Trixie Co.: Connorsville, Ind., Oct. 11.

Lizzie Evans Co.: New Orleans Oct 7—week; Decatur, Tenn., 14, Huntsville 15-19, Atlanta, Ga., 21, 22, Birmingham, Ala., 23, 24, Tuscaloosa 25.

Lawrence Barrett: Chicago, Oct. 7—four weeks.

Little Nugget Co.: Wheeling, W. Va., Oct. 7-9, Bellaire, O., 10, Uhrichville 11, Springfield 12, Columbus 14—week.

Lights and Shadows Co.: Logansport, Ind., Oct. 9, Indianapolis 10, 12.

Leonzo Brothers: Lock Haven, Pa., Oct. 7—week; Wellsborough 14-16, Jersey Shore 17-19.

Lost in Africa Co.: Tiffin, O., Oct. 9.

Lillian Lewis: Monroe, La., Oct. 9, Shreveport 10-12, New Orleans 13.

Lewis Morrison: Utica, N. Y., Oct. 9, Rochester 10-12, Buffalo 14—week; Tiffin, O., 21, Fostoria 22, Findlay 23, Lima 24, Dayton 25, Springfield 26.

Louis James: Lancaster, Pa., Oct. 9.

Lyceum Theatre (Frohman's) Co.: Philadelphia Sept. 30—three weeks; Boston 21—week.

Larking Co.: Danville, Ky., Oct. 10, Harris 11, Richmond 12, Stanfort 14, Lebanon 15, Elizabethtown 16, Glasgow 17, Bowling Green 18, Gallatin 19, Milfordsborough, Tenn., 21, Nashville 22—26.

Legal Document Co.: Milwaukee, Oct. 14—week; Chicago 21—week.

Leon Electric Co.: Hartford, Ct., Oct. 7—week.

Minnie Maddern: St. Louis Oct. 7—week.

Mattie Vickers Co.: Owensboro, Ky., Oct. 10-12.

Mestayer-Vaughn Co.: Brooklyn, E. D., Oct. 7—week; Jersey City 14—week.

Mamma Co.: Chicago, Oct. 7—week.

Mlle. Rhea: Kingston, Can., Oct. 10, Belleville 11, Hamilton 12, Chicago 14—week; Baltimore 21—week.

Monte Cristo (O'Neill's) Co.: Fall River, Mass., Oct. 9, Woonsocket, R. I., 10, New Bedford, Mass., 11, Attleboro 12, Providence, R. I., 14-16, Holyoke, Mass., 17, Springfield 18, 19, Cohoes, N. Y., 21.

Mother in Law Co.: Rochester, N. Y., Oct. 7—week; Cleveland, O., 14—week; Sandusky 23, New Castle 24, Youngstown 25, Mansfield 28.

Maggie Mitchell: Boston Oct. 7—week.

Muggs' Landing Co.: Chicago, Sept. 30—two weeks.

Midnight Bell Co.: Minneapolis Oct. 7—week, Indianapolis 17, 19.

Mrs. Neuville Co.: Altoona, Pa., Oct. 10, 11, Tyrone 12.

My Partner Co.: Toronto, Can., Oct. 7—week; Cleveland 14—week.

McKee Rankin Co.: San Francisco Sept. 30-Oct. 12.

Monroe-Rice Co.: Cincinnati, Oct. 7—week.

Main Line Co.: Knoxville, Tenn., Oct. 14, 15, Chattanooga 16, Decatur 17, Tuscaloosa, Fla., 18, New Orleans 21—week.

Murry-Murphy Co.: El Paso, Tex., Oct., 10, San Antonio 12, 13, Ft. Worth 14, Dallas 15-17, Taylor 18, Austin 19, Houston 21, 22, Brenham 23, Columbus 24, Galveston 25, 26.

Mankind Co.: Baltimore, Md., Oct. 7—week.

Mrs. Geo. S. Knight Co.: Chicago Oct. 7—week.

Mazeppa Co.: Montreal, Can., Oct. 7—week; Toronto 14—week; Buffalo 21—week.

Margaret Mather Co.: Salt Lake Oct. 7-9, Laramie 11, Cheyenne 12, Topeka, Kas., 14, 15, Lawrence 16, Atchison 17, Lawrence 18, St. Joseph 19, Omaha 21-23, Kansas City 24-26.

May Bretonne Co.: Waterloo Oct. 7—week.

Milton Nobles: Leadville, Col., Oct. 9, 10, Aspen 11, 12, Salida 14, Gunnison 15, Salt Lake City 17-19.

Marie Wainwright: Rochester, N. Y., Oct. 9, Troy 14-16, New Haven, Ct., 17-19.

Mme. Janauschek: Toronto, Can., Oct. 7—week.

McCarthy's Mishaps: Bellefontaine, O., Oct. 9, Zanesville 10, Akron 11, Lima 12, Toledo 14-15, Jackson 16, Ann Arbot 17, Ypsilanti 18, Lansing 19.

Maude Atkinson: Humboldt, Tenn., Oct. 9-10, Milan 11-12.

Nat Goodwin Co.: Chicago, Oct. 7—three weeks.

N. S. Wood Co.: Rochester, N. Y., Oct. 7—week.

Nellie McHenry Co.: Reno, Cal., Oct. 9, Sacramento 10-12.

New York Theatre Co.: Du Bois, Pa., Oct. 7—week.

Natural Gas Co.: Grand Rapids, Mich., Oct. 9-10, South Bend, Ind., 11, Battle Creek 12.

Old Homestead Co.: Detroit, Mich., Oct. 7—week; St. Louis 14—week.

Old Homespun Co: Rockford, Ill., Oct. 9, Dubuque, Ia., 10, Cedar Rapids 12, Waterloo 14, Marshalltown 15, Boone 16, Fort Dodge 17, Des Moines 18, 19.

Only a Farmer's Daughter Co.: Mt. Pleasant, Pa., Oct. 9, McKeesport 10, Braddock 11, 12, Washington 14, Wheeling, W. Va., 15, 16, Wellsburg 17, East Liverpool, O., 18, Cadiz 19, Bellaire 21, 22, Fairmount, W. Va., 23, Grafton 24, Weston 25, Clarksburg 26, Parkersburgh 28, 29.

Old Jed Prouty Co.: Cleveland, Oct. 7—week; Chicago 14—week; Detroit 21-23, Columbus, O., 24-26.

One of the Finest Co.: Minneapolis, Oct. 7—week.

Oliver Byron Co.: Yonkers, N. Y., Oct. 9, Greenwich, Conn., 10, Portchester, N. Y., 11, Trenton, N. J., 12, Elizabeth 14, New Brunswick 15, Lancaster, Pa., 16, Harrisburg 17, Huntingdon 18, Greensburg 19.

Our German Ward Co.: Johnstown, N. Y., Oct. 9, Ft. Plain 10, Herkimer 11, Ilion 12, Canastota 14, Oneida 15, Rome 16, Pulaski 17, Oswego 18.

One of the Bravest Co.: Youngstown, O., Oct. 12.

Out of Bondage Co.: Escanaba Oct. 9, Gladstone 10, Manistique 11, Salt St. Marie 12.

P. F. Baker Co.: Grand Rapids, Mich., Oct. 7—week; Detroit 14—week; Huntington 21, Bucyrus 22, Uhrichsville 23, Salem 24, Beaver Falls 25, Rochester 26.

Paul Kauvar Co.: Philadelphia, Oct. 7—week; Baltimore, Md., 14—week.

Postage Stamp Co.: Wilkesbarre Oct. 9, Shamokin 10, Williamsport 11, Altoona 12, Easton 14, McKeesport 15, Butler 16, Erie 17, New Castle 18, Youngstown, O., 19.

Possible Case Co.: Washington Oct. 7—week; Pittsburg 14—week.

Patti Rosa Co.: Portland, Ore., Oct 7-10, San Francisco 14—two weeks.

Pat Rooney Co.: Hoboken N. J., Oct. 7—week.

Parlor Match Co.: St. Louis Oct. 7—week; Louisville, Ky. 14—week; Cincinnati 21—week.

People's Theatre Co.: Clinton, N. J., Oct. 7—week.

Passion's Slave Co.: Chicago, Ill., Oct. 7—week.

Palmoni Star Co.: Unionville, Ct., Oct. 9.

Peck's Bad Boy Co.: Mechanicsville, N. Y., Oct. 9, Schenectady 10, Little Falls 11, Rome 12.

Ransom Dramatic Co.: Albert Lea, Minn., Oct. 7—week; Owatonna 14—week; Minneapolis 21—week.

Roger La Honte: N. Y. City Sept. 30—indefinite.

Ravage Co.: Michigan City, Ind., Oct. 7—week; Defiance 14—week.

Right's Right Co.: Watkins, N. Y., Oct. 10, Ithaca 11, Cortland 12, Elmira 14, 15, Binghamton 16, Scranton 17.

Reuben Glue Co.: Adams, Mass., Oct. 9, Danbury, Ct., 10, 11, Gt. Barrington 12, Wallingford, Vt., 14.

Robert Downing Co.: Cincinnati Oct. 7—week; Nashville 14-16, Clarksville 17, Paducah 18, Cairo 19, Indianapolis, Ind., 21-23, Louisville, Ky., 24-26.

Robert Mantell: Detroit Oct. 7—week; Ann Arbor 14, 15, Fort Wayne 16, 17, Springfield 18, 19, Cincinnati 21—week.

Roland Reed Co.: East Saginaw, Mich., Oct. 10, Chicago 14—week; Detroit, Mich., 21, 22, Toledo, O., 23, Sandusky 24, Mansfield 25, Wheeling, W. Va., 26.

Rose Lisle Co.: Youngstown, O., Oct. 7—week; Alliance 14—week.

Royce-Lansing Co.: Sioux City, Ia., Oct. 9, Norfolk, Neb., 10, Neligh 11, O'Neill 12.

Ranch King Co.: Kansas City, Mo., Oct. 7—week.

Rosina Vokes Co.: Little Rock, Ark., Oct. 10, 11, Fort Smith 12, Kansas City 14-16, San Francisco 21—four weeks.

Rag Baby Co.: Springfield, Mass., Oct. 9.

Rentfrow's Pathfinders: Quincy, Ill., Oct. 7—week; Springfield 14—week; Ottawa 21—week.

Redmund-Barry Co.: Boston, Oct. 7—week.

Royal Pass Co.: Vincennes, Ind., Oct. 9, Terre Haute 10, Bloomington, Ill., 12, Chicago 14—three weeks.

R. H. Baird Co.: Sherbrooke, P. Q., Oct. 7—week; Richmond 14—week.

Rose Coghlan Co.: Omaha, Neb., Oct. 7-9, Lincoln 10, Sioux City 11, 12, Minneapolis, Minn., 14—week; Duluth 21-24.

Suspect Co.: N. Y. City Oct. 7—week; Boston 14—week.

Streets of New York Co.: Gadsden, Ala., Oct. 9, Anniston 10, Tuscaloosa 11, New Orleans 12—week.

Sallie Hinton Co.: Bridgeton, N. J., Oct. 7—week; Pottstown, Pa., 14—week; Lebanon 21—week.

Siberia Co.: Hartford, Ct., Sept. 11, 12.

Struck Gas Co.: Lynn, Mass., Oct. 14, 15, Salem 16, 17, Lowell 18, 19.

Stuttz's Co: Fremont, Neb., Oct. 9, 10, Omaha 11, 12.

Shenandoah Co.: N. Y. City, Sept. 16—four weeks; Philadelphia Oct. 14—week.

Sawtelle Comedy Co.: Portland, Me., Oct. 9, Haverhill, Mass., 10, Concord, N. H., 11, Laconia 12, Nashua 14, Manchester 15, Fitchburg, Mass., 16, South Framingham 17, Lawrence 18, 19, Waltham 21, Chelsea 22, Salem 23, Lynn 24-26.

Sea of Ice Co.: Paducah, Ky., Oct. 7—week.

St. Felix Sisters: Baltimore Oct. 7—week.

Stuart Robson Co.: Chicago, Oct. 2—two weeks.

Sol Smith Russell Co.: Washington, D.C., Oct. 7—week; Baltimore 14—week; Philadelphia 21—two weeks.

Silver King Co.: Winona, Minn., Oct. 10, Rochester 11, Faribault 12, Mankato 15, Watertown, Dak., 16, 17, Aberdeen 18, 19, Huron 21, 22, Sioux Falls 23, 24.

Sweet Lavender Co.: Baltimore Oct. 7—week; Washington, D.C., 14—week; N. Y. City 21—week.

Son of Monte Cristo: Marysville, O., Oct. 9; Mechanicsburg 10, London 11, 12.

Soap Bubble Co.: Houston, Tex., Oct. 10.

Standard Theatre Co: Michigan City, Ind., Oct. 7—week, Defiance, O., 14—week.

Still Alarm Co.: Pittsburg Oct. 7—week; Cincinnati 14—week.

Salvini: N. Y. City, Oct. 7—four weeks.

Si Perkins Co.: Elizabeth, N. J., Oct. 7, Morristown 8, Dover 9, Allentown, Pa., 10, Reading 11, Mauch Chunk 12, Pittston 14, Plymouth 15, Danville 16.

She (Webster Brady) Co.: Syracuse, N. Y., Oct. 7-9, Buffalo 10-12; Pittsburg 14—week.

Thomas W. Keene Co.: Fremont, Neb., Oct. 8-12, Denver, Col., 14-19, Dodge City 21, Hutchison, Kas., 22, Wichita 23, Arkansas City 24, Winfield 25, Newton 26.

Two Sisters Co.: Taunton, Mass., Oct. 9, Lynn 10-12, Laurence 14, Lowell 15, 16, Manchester, N. H., 17, Concord 18, Keene 19, Bellows Falls, Vt., 21, Brattleboro 22, Greenfield, Mass., 23, North Hampton 24, Fitchburg 25, Waltham 26.

Time Will Tell Co.: Brooklyn, N. Y., Oct. 7—week; Baltimore 14—week.

The Twelve Temptations: Lexington, O., Oct. 9, Springfield 10, Terre Haute 11, Decatur 12, St. Louis 14—week.

Two Johns Co.: Clinton, Mass., Oct. 9, South Framingham 10, Milford 11.

Tom Sawyer Co.: Dayton, O., Oct. 7—week; Milwaukee 14—week.

The World Against Her Co.: Brooklyn, N. Y., Oct. 21—week.

True Irish Hearts Co.: New York City Oct. 7—week.

Three Wives to One Husband Co.: Mt. Pleasant, Ia., Oct. 9, Keokuk 10, Ottawa 11, Oskaloosa 12.

Two to One Co.: Albany, N. Y., Oct. 7—week.

Thrown Upon the World Co.: Westerly, R. I., Oct. 9, Middleton Conn., 10, Manchester 12, Seymour 16, Naugatuck 17, Waterbury 18, Birmingham 19, New Britain 21, Norwalk 22, Danbury 23, Adams, Mass., 25, Pittsfield 26.

Tin Soldier Co.: Detroit, Mich., Oct. 7—week; Louisville 14—week; Cleveland 21—week.

The Blue and the Gray Co.: Paterson, N. J., Oct. 9.

The Wife Co.: Providence, R. I., Oct. 7—week; Brooklyn E. D., Oct. 14—week; Richmond, Va., 21-23, Petersburg 24, Norfolk 25-26.

The Stowaway Co.: Denver, Col., Oct. 7—week; Colorado Springs 14, Aspen 15, Leadville 16, 17, Pueblo 18-19, Hastings, Neb., 21, Lincoln 22, Beatrice 23, Omaha 24-26.

Ullie Akerstrom Co.: Franklin, Pa., Oct. 7-9, Meadville, 10-12, Warren 14-15, Akron, O., 16-17, Canton 18-19, Wooster 21-22, Mansfield 23-24, Bucyrus, 25-26.

Under the Lash Co.: Oil City, Pa., Oct. 9, Bradford 10, Hornellsville, N. Y., 11, Elmira 12.

Uncle Hiram Co.: Houtzdale, Pa., Oct. 9, Huntingdon 10, Johnstown 11, Indiana 12.

Uncle Tom's Cabin (Draper's): Fremont, O., Oct. 14, Findlay 15, Van West 16, Warsaw, Ind., 17, Goshen 18, South Bend 19.

Victoria Vokes: Montreal Oct. 7—week; Ottawa 14; Brockville 15, Kingston 16, 17, Belleville 18, Peterboro 19, Buffalo 21-23, Hamilton, Ont., 24, London 25, Chatham 26, Detroit 28-30.

Vernona Jarbeau Co.: Lansing, Mich., Oct. 9, Muskegon 10, Grand Rapids 11, 12.

Waite's Comedy Co.: Little Falls, N. Y., Oct. 7—week.

W. J. Scanlan Co.: Ottumwa Oct. 9, Des Moines 10, Davenport 11, Burlington 12, Henderson, Ky., 14, Paducah 15, Cairo, Ill., 16, Memphis, Tenn., 17-19, Nashville 21—week.

William Terriss' Co.: N. Y. City Oct. 7—two weeks.

W. H. Crane: St. Paul, Minn., Oct. 7—week; Omaha, Neb., 14-16, Kansas City, Mo., 17-19, St. Louis 21—week.

Wilson Barrett Co.: Boston Oct. 14—two weeks.

Wilson Theatre Co.: Waupun Wis., Oct. 7—week.

Will o' the Wisp Co.: Mt. Vernon, O., Oct. 9, Bucyrus 10, Kenton 11, Marion 12, Circleville 14, Middletown 15, Hamilton 16, Springfield 17, Wapakoneta 18, Findlay 19, Ann Arbor 22, Ypsilanti 23, Jackson 24, Port Huron 25, East Saginaw 26.

Woman Against Woman Co.: Buffalo, Oct. 7—week.

Wood-St. John Co.: Bradford, Pa., Oct. 9.

World (J. Z. Little's) Co.: Honey Grove, Tex., Oct. 9, Paris 10, Texarkana 11, Tyler 12, Corsicana 14, Waco 15, Temple 16, Bebton 18, Austin 19.

Waifs of New York Co.: Anderson, Ind., Oct. 9, Terre Haute 10, Danville, Ill., 11, Terre Haute, Ind., 12.

White Slave Co.: Chicago Oct. 7, two weeks.

Zeffie Tilbury Co.: Webster, Mass., Oct. 7—week.

Zozo Co.: Cincinnati, Oct. 7—week.

Zig Zag Co.: Brooklyn, N. Y., Oct. 7—week; Philadelphia, Pa., 14—week.

OPERA AND CONCERT COMPANIES.

Bennett-Moulton Opera Co. (No. 1): Peoria, Ill., Oct. 7—week; Bloomington 14—week.

Boston Ideal Opera Co.: Elmira, N. Y., Oct. 9.

Campanini-Whitney Co.: Watertown, Wis., Oct. 9, St. Paul, Minn., 10, Minneapolis 11, La Crosse, Wis., 12, Rockford, Ill., 14 Dubuque, Ia., 15, Cedar Rapids 16, Clinton 17, Davenport 18, Muscatine 19.

California Opera Co.: Indianapolis, Oct. 7-9, Columbus 10-12, Cleveland 14—week; Detroit, Oct. 21-23.

Carleton Opera Co.: Brooklyn, N. Y. Oct. 7—week.

Corinne Opera Co.: Brooklyn, N. Y., Sept. 30—two weeks.

Duff's Opera Co.: Hartford, Ct., Oct. 9, 10, Springfield, Mass., 12.

Emma Abbott Opera Co.: Indianapolis, Ind., Oct. 14-16.

Grau Opera Co.: Atlanta, Ga., Oct. 14-17.

Hinrich's Opera Co.: Philadelphia—indefinite.

Ideal Opera Co.: Rochester, N. Y., Sept., 30—two weeks.

McCollin Opera Co.: Bowling Green, Ky., Oct. 7-9, Danville 11, Richmond 12.

McCaull's Co.: Philadelphia—indefinite.

McGibeny Family: Three Rivers, Mich., Oct. 12, Albion 15, Battle Creek 17, Jackson 19, Mason 21.

Mme. Fry's Concert Co.: Morrisburg, Can., Oct. 9, Gananoque 10, Napanee 12.

Noss Family: Stevenspoint, Wis., Oct. 9, Merrill 10, New London 11, Antigo, Wis., 14, 15, Rhinelander 16, Manistique, Mich., 17, Gladstone 18, Escanaba 19.

Pearl of Pekin Co.: Cincinnati, Oct. 14—week; Cleveland 21—week.

Rinehart Opera Co.: New Castle, Pa., Oct. 7—week; Beaver Falls 14—week; Wheeling, W. Va., 21—week.

The Oolah Co.: N. Y. City—indefinite.

The Brigands: Boston, Sept. 16—four weeks.

Wilbur Opera Co.: Pittsburg, Pa., Sept. 30—two weeks; Cincinnati Oct. 14—ten weeks.

VARIETY COMPANIES.

Ashton's Co.: Marshall, Tex., Oct 9.

Austin's Australians: St. Louis Oct. 7—week; Chicago 14—week.

Frederick Douglas Co.: Louisville, Ky., Oct 7—week.

Gus Hill's Co.: Pittsburg, Oct. 7—week.

Herrmann's Vaudeville: New York City Oct 7—three weeks.

Hyde's Co.: Baltimore, Oct. 7—week; Pittsburg 14—week.

Howard Burlesque Co.: Brooklyn, N. Y., Oct. 7—week.

Howard Athaneum Co.: New York City Oct. 7—three weeks.

Ida Siddons Co.: New York City Oct. 7—week.

Lily Clay's Co.: New Orleans Oct. 7—week.

London Specialty Co.: Brooklyn, N. Y., Oct. 7—week.

Lucier Family: St. Albans, Vt., Oct. 9, Malone, N. Y., 10.

McGinley Co.: Ketchum, Idaho, Oct. 10-12.

Muldoon's Co.: Newark, N. J., Oct. 7—week; Boston 14—week.

Nelson's Co.: Hoboken, N. J., Oct. 7—week.

Night Owls Co.: Philadelphia Oct. 7—week.

Rentz-Santley Co.: Boston Oct. 7—week.

Reilly-Wood's Co.: N. Y. City Oct. 7—week.

Tony Pastor's Co.: Washington Oct. 7—week; Baltimore 14—week.

Two Macs Co.: St. Louis Oct. 7—week.

Victor's Co.: Portsmouth O., Oct. 9-10, Middleport 11, 12.

Vaidis Sisters: New Haven, Ct., Oct. 9, Bridgeport 10-12, Providence, R. I., 14—week.

MINSTRELS.

Barlow Bros. Minstrels: Holly, N. Y., Oct. 9, Albion 10, Medina 11, Buffalo 14—week.

Beach-Bowers Minstrels: Rock Island, Oct 9.

Boston Ideals: Centreville, Ia., Oct. 9, Leon 10, Oscaloosa 11.

Dockstader's Minstrels: N. Y. City, Oct. 9—indefinite.

European Minstrels: Albion, Mich., Oct. 9, Marshall 10, Battle Creek 11, Kalamazoo 12, Niles 14, South Bend, Ind., 15, Elkhart 16, Goshen 17, Ft. Wayne 18, 19, Piqua 21, Defiance 22, Fremont 23, Tiffin 24, Findlay 25, 26.

Field's Minstrels: Pittsburg Oct. 9, 10, Washington 11, Wheeling, Va., 13.

Haverly-Cleveland Minstrels: Baltimore, Md., Oct. 7—week; Philadelphia 14—week.

Haverly-Cleveland Minstrels: Columbus, Ga., Oct. 9, Montgomery 10, Selma, Ala., 11, Birmingham 12, Eufaula 14, Montgomery 15, 16, Pensacola 17, Mobile 18, 19, New Orleans 21—week.

Johnson's Minstrels: Moscow, Idaho, Oct. 9, Baker City, Ore. 10, Boise City, Idaho, 12.

McCabe-Young Minstrels: Eau Claire, Mo., Oct 9, Menominee 10, Hudson 11, Stillwater, Minn. 12, Redwing 14, Rochester 18, Mankato 22.

Primrose-West Minstrels: Washington Oct. 7—week; Baltimore 14—week; Brooklyn, N. Y. 21—week.

WILSON'S MINSTRELS: Natchez, Miss., Oct. 7, Vicksburg 8, Greenville 9, Memphis, Tenn., 10-12, Pine Bluff 14, Little Rock 15, Hot Springs 16, Texarkana 17, Marshall 18, Tyler 19, Dallas 21-23.
WAGNER'S MINSTRELS: Chicago Sept. 30—two weeks.

CIRCUSES.

BARLOW BROTHERS' CIRCUS: Buffalo, N. Y., Oct. 7—week.
HUNTING'S CIRCUS: East Liberty, Pa., Oct. 9.
MAIN'S CIRCUS: Lynn, Mass., Oct. 9, Chelsea 10, Somerville 11.
RINGLING BROTHERS' CIRCUS: Sharon, Wis., Oct. 9, Clinton Junction 10, Edgerton 11, Stoughton 12.
SELLS BROTHERS' CIRCUS: Tuscaloosa Ala., Oct. 9, Meridian, Miss., 10, Jackson 11, Vicksburg 12, Shreveport, La., 14.
WHITNEY FAMILY: Pinckney, Mich., Oct. 9, Brighton 10, Milford 11, Clyde 12.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINE PARADOX: Wilmington, Del., Oct. 7—week; Philadelphia 14—week.
BRISTOL'S EQUINES: Mobile, Ala., Oct. 7—week; New Orleans 14—two weeks.
COUP'S EQUINES: Baraboo, Wis., Oct. 10, La Crosse 11, 12, Winona 14, 16, Keokuk 17, 19, St. Joe 21-23.
ELLIOTT'S VOYAGERS: Milan, Tenn., Oct. 9, Hickman, Ky., 10, Union City, Tenn., 11, 12.
HERRMANN: Los Angeles, Cal., Oct. 8-12, Fresno 14, Sacramento 15, 16, Portland, Ore., 17-19; Seattle, W. T., 21, 22, Victoria 23, 24, Vancouver 25, 26, Tacoma 28, 29.
KELLAR: New York City, Oct. 7—week.
LAST DAYS OF POMPEII: Shelbyville, Ind., Oct. 10, Green Castle 11, Mattoon, Ill., 12, Champaign, 14, Decatur 15, Litchfield 16, Petersburg 17, Canton 18, Monmouth 19, Davenport, Ia., 21, Rock Island, Ill., 22, Iowa City, Ia., 23, Muscatine 24, Ft. Madison 25, Burlington 26.
MLLE. CHRISTINE: Mount Holly, N. J., Oct. 7—two weeks.
ROBINSON'S FLOATING PALACES: Caruthers, Mo., Oct. 9, Cottonwood Point 10, Gold Dust, Tenn., 11, Oscolo, Ark., 12.
W. W. DAYTON: Franklin, Mass., Oct. 9, 10.

LETTERS TO THE EDITOR.

MIMICRY AND ART.

ROCHESTER, Oct. 4, 1889.

To the Editor of the Dramatic Mirror:

SIR.—Apropos of the very sensible remarks in your journal this week that "Mimicry is not art," and that "the actor who imitates nature can alone be regarded as a true artist." I should like, without priggishness, to express my warm acquiescence in the opinion you so pertinently, if too briefly, set forth.

When a play has had a successful run in New York and a company is engaged to play the piece "on the road," it is unfortunately the custom to insist upon everybody giving as close an imitation as possible of the original representatives of the parts. This unique system seems to be based upon the strange idea that, because a person is the original performer of a part, he or she must be absolute perfection. Thus the walk, voice, mannerisms (and what can be more detestable than borrowed mannerisms?) are copied, and, instead of creations of life and color, we see cold, stiff, automatic figures.

I have no wish to utter the old croak "that it was not so in the palmy days," but the fact is patent that hits are seldom made now by any but the original representatives of the characters in the pieces of to-day. I am convinced that there is as much dramatic genius existent at the present time as there ever was, but the opportunities are fewer for genius to delare itself.

Unless an actor be the first to play a part, he is not permitted to exercise his natural ability, but, reduced to the level of a mere machine, must go through his part in a lifeless, mechanical fashion, unsatisfactory to the audience and ruinous to himself. His artistic instincts are stifled, for no good artistic work can be done to order.

It was at one time the aim and first pride of an actor to think out some new rendering of a part already successfully performed by another, and to prove that a totally different rendition might be equally natural, consistent and popular.

If an actor or actress be incapable of forming a natural conception of a character, he or she is palpably unfit to sustain the character at all.

A healthy plant cannot put forth blossoms, if its roots are crippled; it must have liberty—growing room. And that delicate plant Genius must have freedom, too. A kindly hand of training is not amiss, but let it not be an iron hand, crushing what it should foster and fettering the limbs that should be untrammeled. Then may our players give us living human beings and not strange, unreal creatures, with whom we have no sympathy, and for whom we have no affection.

Yours faithfully,

THESPIA.

LETTER LIST.

The following letters await their owners at this office. They will be delivered on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list.

Adams, J. K.	Hankins, H.	O'Neill, James
Aiblin, W.	Harrison, D. B.	Osborne, Rose
Abell, Floride	Hampton Mary	Ormonde, F.
Anderson, Julia	Hanson, G. E.	Owsley, Harrison F.
Alliston, Lillie	Howe, J.	Palmer, Nannie
Arthur, Thomas	Hamilton, Alice K.	Persel, Wm.
Burbank, W. F.	Harrington, Miss C.	Pacheco, Mrs. R. (Pkg)
Beaman, Genevieve	Holmes, Chas. N.	Poland, Ed.
Boston Quintet Club (Mgr.)	Harned, Miss V.	Palmer, Iva D.
Bell Gus.	Harcourt, Wm.	Packard, Dan
Bird, Edith B.	Huntington, Wright	Ragan, Prof. H. H.
Booth, Marion	Ingram, Beatrice	Ricketts, Tom
Buchanan, A. F.	Jones, Walter	Rareshide, Geo. H.
Berch, J. F.	Jeffries, Maud	Roberts, Al.
Bacon, Chas. R.	Jeoffreys, Minnie	Russell, John H.
Bowser, Charles	Johnson, O. L.	Ray, Charlotte
Burton, Clarence	Jewett, Sara	Rose, Frank Oates
Bouchier, Robert	Johnson, Rachel E.	Sydney Myra
Blakemore, H. D.	Jessel, Jos.	Straknosch, Ed.
Baum, L. F.	Jefferson, Chas.	Sheddon, A. J.
Courtenay, H.	Kendall, Ezra	Smith, S. W.
Cross, E. J.	Lombard, Thos. C.	Streamer, Volney
Campbell, Isabel	Lander, Frank	Staccine, Leonildi
Crabtree, Lotta	Lingard, Catherine	Shelding, A.
Calder, W.	La Croix, Arda	Shine, Giles
Coleman, Katherine	Lestina, Adolph	Starke Rosa
Clark, Harry M.	Lask, Geo. E.	Scanlan, W. J.
Craigen, Nada	Lansing, Nina	Sherman & Morrissey
Cody, Georgia G.	Lewis, Jeffreys	Smith, J. Paige
Dixon, Albert	Leslie, Harold	Sparks, John G.
Drew, Cora	Learock, George F.	St. Quinten, Miss
Dorner, A. C.	Lamar, Lee	Timberman, Mary
Diehl, Mrs. A. R.	Lynch, Mrs. L. S.	Tiffany, I. B.
Dunn, Mrs. E. W.	Lewis, Horace	Templeton, Daisy
Elliott, Marie	Lennox, Fred	Theseus or Thespin
Eagle, Oscar	Marriott, Chas.	Thorne, Edwin
Ehlaer, W. C.	Montague, Mrs. F. L.	Tucker, Ethel
Ellerson, Rob't	Montague, Fred.	Thorne, Edith
Fuller, Loie	Magnus, Julian	Urso, Camilla
Forsythe, Kate	Marbony, Miss D.	Vroom, Edward
Forman and Morton	Moss, W. S.	Washburne, D. A.
Fay, Sadie	Morissey, J. W.	Ward, John F.
Ferris, R. J.	May, Cora	Wilbur, A. R.
Fischer, Alice	Murphy, Joseph	Whystal, R.
Furlong, J.	Moreland Beatrice	Willett Mittens
Floyd, Geo.	Morris, William	Wyndham, Charles
Garrison, G.	McCormack, Loudon	Wallick, Jas. H.
Gordyn, F. A.	Mann, W. D.	Wharton, Belle
Grath, J. W.	McCall, Lizzie	Whipple, D. K.
Germaine, Revel	McGrath, T. H.	Williams, Fred
Greenwood, Marie	Maina, Sig. M.	Wilson, Jas. G.
Hageman, Maurice	Norton, J. W.	

MATTERS OF FACT.

Mary Penfield is at liberty.

James C. Duff gives warning that he will bring immediate action against any person producing Paola in whole or in part without his permission.

There is very desirable open time at the new Academy of Music, Newburg, N. Y. Thanksgiving and holiday attractions are wanted.

Thanksgiving matinee and night is open at the Opera House, Altoona, Pa.

The New York Central and Hudson River Railroad has placed in service an elegant new train styled the Southwestern Limited, composed of baggage car, smoking car, coach, café, dining, drawing-room and sleeping cars, all vestibuled, steam-heated and gas-lighted, to run between New York, Boston, Cincinnati and St. Louis. The new train made its first trip on Sunday last, and those who traveled by it speak in the most laudatory terms of its luxuries and conveniences.

John Fay Palmer's spectacular classic drama, The Last Days of Pompeii is reported to have met with encouraging success on the road this season. This company carries a car load of scenery. Some time is still open.

Tibbett's Opera House, Coldwater, Mich., has open time.

The claim of the National Automatic Gas Saving Service, that gas bills are reduced from 15 to 40 per cent., was fully substantiated in a three months' test-trial of the National automatic gas governor at the Broadway Theatre, in this city, during the months from June to September. In order to make a clear and comprehensive comparison of results, it was agreed to accept as the standard the average gas bills of the four preceding months of February, March, April and May, 1889, without the service of governors. This was the result: Average monthly consumption without Automatic Governor Service, $9.64; average monthly service with Automatic Governor Service, $6.32, showing a net economy of 33⅓ per cent. in monthly gas bills, and which is equivalent to returning the full cost price of service every three months, or 400 per cent. per annum upon the investment. The Union National Gas Saving Service is in use in the Grand Opera House, Broadway Theatre, Fourteenth Street and Bijou Theatres, Eden Musee, Casino, H. C. Miner's houses and other theatres in New York, where everything claimed for the service has been found to be absolutely as represented.

The Louisville Hotel, Main Street, between Sixth and Seventh, Louisville, Ky., has been remodeled, refurnished and refitted throughout. It is the most centrally located hotel in Louisville, convenient to all the theatres, and is very liberally managed. The house, in all respects, is one of the finest in the country. The sleeping rooms are large, and furnished with everything that comfort and luxury can suggest. The billiard room and sample room are models of their kind. The Louisville is said to be very popular with the resident and traveling profession.

Henry Lee has made a pronounced success in The Suspect on the road since the season opened. The Suspect recently drew crowded houses in Brooklyn. The play, with Mr. Lee as the star, will doubtless repeat its success or its presentation in New York this week.

A RISING YOUNG MANAGER.

Mr. Tunis F. Dean, of Harris' Academy of Music—His Record.

Mr. Tunis F. Dean, the popular young manager of the Academy of Music, Baltimore, has been connected with Mr. Harris' enterprises a little over three years. During this short time, by his ability and strict attention to his employer's interests, he has risen from a clerical position to that of manager of one of the largest and most prosperous theatres in the country. In addition to his duties as manager, he also acts as confidential secretary to Mr. Harris, transacting nearly all of that gentleman's private business. Mr. Dean came to Baltimore from Columbus, Indiana, where he was born March 3, 1865.

MR. TUNIS F. DEAN.

His first experience in the theatrical business was in 1880 when he was employed at English's Opera House, Indianapolis, undoubtedly the handsomest theatre in the West. The theatre cost Mr. English over $400,000. It is located within a stone's throw of the homes of President Harrison, Mrs. Thomas A. Hendricks, ex-Senator McDonald, Mrs. Oliver P. Morton, John C. New, Governor Gray, Albert Porter and Mr. William A. English. Mr. Dean remained with English's house through six seasons, starting in the box-office, thence to the book-keeping department, and winding up as treasurer and assistant manager. Two years of the time he was in Mr. English's employ he acted as private secretary to Congressman Will E. English. While in Washington, Senator Turpie offered Mr. Dean a position as private secretary, but he declined, preferring to remain with Congressman English, who is now abroad. Upon leaving Mr. English's employ, Mr. Dean accepted the position of foreign entry clerk in the First National Bank of Indianapolis, but promotion there seemed so tedious, he concluded to open correspondence with Mr. Harris, of whose enterprises he had often heard, with the idea of re-entering the theatrical profession. The result was his engagement by Mr. Harris, who recognized his ability and industry from the very beginning. Mr. Dean, by his courteous manners, has made a host of friends, since he has been in Baltimore, who wish him continued success and prosperity.—*Com.*

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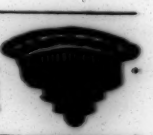

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"An entirely creditable production."—*Wheeling Intelligencer.*
"A great success."—*Cleveland Plain-Dealer.*
"New and refreshing."—*Wheeling Graphic.*
"An intellectual treat."—*Cleveland Leader.*
"John Fay Palmer as Arbaces showed a virile strength that is very rare."—*Wheeling Intelligencer.*
"John Fay Palmer as Arbaces was a characteristic image of ancient Egypt's man. His voice is distinct, his features bewildering and his eye possessed of a sharpness that pierces his average spectator."—*Sandusky Evening Journal.*
"John Fay Palmer is a finished actor and his Arbaces was a study in conception and make-up."—*Sandusky Register.*
"John Fay Palmer as Arbaces brings to the role intelligence and finesse. His acting at all times exhibits the work of an artist."—*Dayton Daily Democrat.*
"John Fay Palmer played the part of Arbaces with dignity and strength."—*Cleveland Leader.*

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BOSTON.

Night after night the Hollis Street is crowded with enthusiastic audiences to witness the performance of The Brigands. The season ends this week, much to the regret of the lovers of comic opera. Julia Marlowe week of 14.

The Exiles at the Boston and Hans Across the Sea at the Museum are still drawing attractions. Wilson Barrett comes to the former house week of 14, but the Museum will hold its present bill a while longer.

Maggie Mitchell opened at the Globe in Ray, which will be the bill for the week, with the exception of matinees, when Fanchon and Little Barefoot are to be performed.

At the Park A Hole in the Ground.

Siberia did good business at the Grand Opera House last week, and is succeeded this week by the Redmund-Barry co.

The Rentz-Santley co. is at the Howard this week.

ITEMS: The opening date of the New Tremont has been changed to 9. It was found that although a performance might have been given it would be attended with so many inconvenience that it would be better to make the change. Every seat in the house has already been disposed of.—Frequent allusion has been made during the past few months to the plans of the new theatre, and the progress made in carrying them out. Messrs. Abbey and Schoeffel have succeeded in constructing what may be regarded as a model dramatic establishment, perfect, as far as possible, in all its appointments; thoroughly safe; comfortable for its patrons, and with every possible convenience for the cos. that, from time to time, shall occupy its stage. Every ingenious invention which could possibly add to safety, comfort and convenience before and behind the stage, has been utilized, while from an æsthetic point of view, the theatre may safely be said to be one of the handsomest and most artistic on the continent. The executive staff of the new house is as follows, under Mr. Schoeffel as resident manager: Acting and stage manager, William Seymour; business representative, Nathaniel Childs; treasurer, Philip Shea; advertising agent, Sol. Keene; the leader of the orchestra, E. N. Catlin; scenic artists, Charles W. Witham and William Gill. The opening will be David Garrick. During Mr. Wyndham's engagement Wild Oats and The Candidate will vary the programme.—The action of the customs authorities at this port regarding the scenery and properties of William Barrett is exciting a good deal of talk in dramatic circles. There are, of course, as on all subjects, differences of opinion, but nearly all the members of the profession here condemn the proposed act as impolitic and unjust. Clark Sannin, Mr. Barrett's manager, says that if the duties are imposed they will be paid, but under strong protest.—Richard Mansfield's co. arrived in Boston morning of 3, and rehearsals of Richard III. will be held daily until the opening at the Globe 21. Prices will be raised during the engagement.

CHICAGO.

An Artist Know, the new play by Steele Mackaye was presented for the first time by Stuart Robson and co. at the Opera House. On the opening night the theatre was crowded to the doors and the comedian received an ovation, upon this, the first occasion for many years of his appearance as a star alone. Of his success there can be no question, but the play is far from being up to expectation. It lacks every indication of an adaptation from some old drama, and while Mr. Mackaye has brightened it up, he has left in much that is tedious. The story is that of a usurping duke who plots with a knavish fellow to hold possession of his state. The knave is Count Crispi, an arrant coward and schemer, whose skill in knavery and the many laughable situations in which it involved him lend him into furnish the comedy for Mr. Robson. The part is not really the leading role, but is forced into prominence. The scene is laid in Italy in mediæval times, affording splendid opportunities for costumes and scenery. The latter is by Phil Goetcher and was beautiful in every particular. Of the support, Frank Mordaunt as Philipo, the Duke; James D. Wilson as Hugo; Edward J. Ratcliff as Paulo; May Waldron as Claudia, a sister in a convent; and Helen Mar as Rita, were all excellent. The cast:

Chiqui, the Knave	Stuart Robson
Marco	Raval Germaine
Hugo	James D. Wilson
Philipo	Frank Mordaunt
Paulo	Edward J. Ratcliffe
Torriani	George S. Woodward
Vico	John L. Woodgerson
Jacho	Ernest Tarleton
Sergeant	William MacLean
Claudia	May Waldron
Laura	Catherine Florence
Rita	Helen Mar
Luca	Eugenia Lindeman
Maria	Jennie R. Burby

Gunelon, the new drama written for Lawrence Barrett, will be produced with great splendor this week.

Old Lavender, the comedy in which Edward Harrigan delighted New York so long, filled the Columbia every night, and the clever acting of the star and co. was admirable throughout. Kajanka, the new spectacle, week of 7.

A. M. Palmer's fine co. in Captain Swift drew crowded houses to Hooley's for the second week. Where all do so well it is hard to select any member of the cast for special mention, but Maurice Barrymore, Frederick Robinson, Agnes Booth and Marie Burroughs do much to make the drama a success. The universal favorite, A Gold Mine, week of 7.

Sold Pasha at McVicker's Theatre closed a prosperous two weeks. The Burglar week of 7.

Richard Golden in Old Jed Prouty made a hit at the Grand Opera House and the audiences were very large and highly pleased with the performance. Emma Abbott Opera co. week of 7.

P. P. Baker in Chris and Lena had a successful week at the Haymarket. The co. is clever, including R. W. Burton, James A. Ryan and W. E. Hines. Hanlon's new Fantasma week of 7.

Lost in New York, with its real river and steamboat, pleased large audiences at H. R. Jacobs'. Pasadena Slaves week of 7.

The Boy Tramp filled the People's nightly last week. Tin Soldier week of 7.

Grace Hamet and Alf McDowell in Muggy's Landing had a prosperous week at the Criterion. Cal Wagner's Minstrels week of 7.

Happy Cal Wagner's Minstrels did a splendid week's business at Havlin's Theatre. The White Slave week of 7.

Charles A. Gardner in Fatherland, found favor in the eyes of the Windsor patrons. J. J. Donnelly's Mascots week of 7.

ITEMS: Maurice Barrymore fell over a piece of stage property in the wings as he was making a rapid exit a few nights ago and blacked an eye and barked his shins. He kept on playing, however.—Charles L. Williams, the old treasurer of the Grand, is now acting in the same capacity at the Windsor.—Al Beaumont, advertising agent of the Chicago Opera House, is home from a trip in the East.—Richard Barker, the renowned stage manager, will put on Ganelon for Lawrence Barrett.

CINCINNATI.

Bluebeard, Jr., at the Grand last week proved even a more potent attraction than J. K. Emmet, and it can be truthfully chronicled that during the engagement the attendance was of a nature to induce Treasurer Wiswell to resurrect his S. R. O. placard. Aside from its superb mounting and Mlle. Qualitz's wonderful dancing, the features of the programme were Eddie Foy, Arthur Dunn, Topsy Venn, Estha Williams and Edith Marilla, whose effective work in their several roles combined materially to the general success. Foy's song "On the Police Force Now" elicited a nightly encore. Stuart Robson week of 7 in An Arrant Knave. Pearl of Pekin 14.

Drilling Agent, with James A. and Kenbrother C. Rhea in the leading roles, attracted largely at [illegible] week ending 5. Ad Hoyt's Humpty Ads 7.

Langley scored a hit, her dancing of the minuet being a feature of the performance. The play was cleverly cast and very effectively staged. This week Robert Downing in a repertoire that includes The Gladiator, White Pilgrim, Count Claudio, Ingomar and Virginius. The Still Alarm 14.

The White Slave, with Miss Pitt Allan as Lisa, was well received past week at Havlin's. The piece was very satisfactorily staged. Monroe and Rice in My Aunt Bridget week of 7. Hallen and Hart in Later On 14.

Katie Emmett in Waifs of New York closed a successful week's stay at Harris' 5. Her support was scarcely up to the average.

A Legal Wrong week of 7; the Wilbur Opera co. 14.

At the People's, the Frederick and Douglass Specialty co. entertained large audiences week ending 5. The troupe includes several specialty artists above the average, notably T. J. Farron, who was accorded a warm reception. Rondiere whose juggling was excellent, Gallagher and West and Seaman in sleight-of-hand business. Gus Hill's World of Novelties week of 7.

ITEMS: Esther Williams, who divides the comedy honors in Bluebeard, Jr., with Eddie Foy, was for several years a member of Edward Harrigan's co., and is one of the very cleverest burlesque artistes Cincinnati has seen in several years.—Ex-Manager James Collins, representing the Order of Cincinnatus, left for New Orleans 2 to arrange for the production of one of the Order's spectacular pieces in that city during this Winter.—W. F. Harmon, the secretary and treasurer of the Coney Island co., was presented with a handsome gold watch 28 by the directors of that co.—The Nellie Free comb. is at present resting in the city, and Manager McFadden proposes considerable alteration in the *ensemble* of the co. before again taking the road. The crowds here in attendance at the Latonia races helped theatrical business materially last week.—Two German performances are given weekly at the old Standard, which is now known as the German Theatre.—Manager John Russell, of the City Directory comb., *en route* from San Francisco to the East, stopped over a and witnessed Bluebeard, Jr., at the Grand.

PHILADELPHIA.

There were but few novelties presented last week and business generally was dull.

Mankind was seen at the Arch Street Theatre, where it drew but moderately and did not make a very deep impression. It is true it elicited much applause, but mostly from the upper part of the house. It awakened but little interest and aroused no real sympathy. In its construction the scene painter and carpenter are entitled to most of the praise. The scene representing the deck of the channel steamer was especially good, and the coming about of the small boat which closed the second act was excellently managed. The play was fairly well cast. Forrest Robinson was manly and forcible as the hero, and S. E. Springer, Clarence Heritage, Alf Fisher, Miss Maggie Holloway and Esther Lyon proved worthy of praise. W. H. Thompson, as the very aged Daniel Groodge, gave a wonderful performance for which, in a general way, he is entitled to highest praise; but the character is a disagreeable one to contemplate and Mr. Thompson at times made it very gruesome by reason of his artistic fidelity. Physical or mental deformity or ruin are never fit subjects for faithful stage portraiture. Marjorie Bonner as the persecuted heroine, Alice Maitland, was cold, hard, artificial and noisy. There was no illusion about her performance; it was simply perfunctory, and she excited no sympathy because she seemed neither to desire nor deserve it. Mankind is scarcely entertaining, it is certainly not instructive, it does not look like a pecuniary success, therefore I fail to find a good reason for its existence. This week The Fairies' Well.

Featherbrain played to very light business at the Chestnut Street Opera House. It is a rather an amusing and entertaining trifle that scarcely calls for serious comment. It is so thoroughly farcical that it is scarcely entitled to attach to itself in any way the name of comedy, and while it is not wicked it is dangerously near to impropriety. Altogether it furnishes but a very light equipment for a road show, and as the waits are purposely made very long, it would be well to present with it a curtain raiser. Featherbrain does not fit Minnie Maddern and will not add to her fame, a fact which I especially regret because she does not pay us frequent visits, and she deserves to be better known and more highly appreciated in this city. The play was well cast and especial praise was due to George Osbourne as the amatory Portuguese, and to Charles Harris as Ferdinand Pettigrew. The McCaull Opera co. in Clover week of 7.

Mr. Frohman's Lyceum co. presented The Wife at the Chestnut Street Theatre. The business was light in the early part but improved toward the close and probably averaged fairly. As the play was seen here last season it is only necessary to say that in spite of some changes in the cast a thoroughly good and enjoyable performance was given. The same co. will be seen in Sweet Lavender week of 7.

The County Fair completed its second and last week at the Walnut Street Theatre, having played to moderate business. Hans, the Boatman week of 7.

Annie Pixley completed the third and last week of her engagement at the new Park Theatre. She was seen during the week in Zara and in The Deacon's Daughter. The business was variable. Kiralfy's Antiope week of 7.

The Carleton Opera co. in The Brigands continued to draw fairly well at the Broad Street Theatre. This week Bluebeard, Jr.

Primrose and West's Minstrels played to fair business on their second week at the Grand Opera House. Paul Keaver week of 7.

Held by the Enemy secured good business at the National Theatre. Edwin Arden in Barred Out week of 7.

At the Central Theatre Tony Pastor's co. played to excellent business. Millie Hylton made a great hit in the song, "Masks and Faces." The Night Owls week of 7.

William Muldoon's Athletic and Specialty co. played to crowded houses at the Standard Theatre.

At the Lyceum Theatre was presented a new melodrama entitled Two to One, or, The Penalty Under the New Law. It was the work, I believe, of Ella Wilson, who also appeared as the heroine. Its sole object seemed to be to illustrate the infliction of the death penalty by means of electricity. It can claim, I think, to be the first in the field to present this feature, but the play has no other features to notice and will probably be short lived. In the Ranks week of 7. The Irish melodrama, Ellison Oge, was handsomely and effectively presented at Forepaugh's Theatre and drew crowded houses. The cast was particularly strong and included among others Laura Burt, A. P. Buchanan and Luke Martin. Our Regiment week of 7.

In the Ranks played to good business at the Kensington Theatre. The Indian Mail Carrier week of 7.

There was a change of bill at Carncross' Opera House which resulted in keeping the business up to the usual good standard.

ITEM: It is now announced that George C. Brotherton has abandoned his idea of converting the Continental Theatre into a vaudeville house. This house therefore remains upon the hands of H. R. Jacobs, whose lease has several years to run. Mr. Jacobs is making some alterations, and will open the house 14.

CLEVELAND.

The Burglar drew large and fashionable audiences at the Opera House week of 2, and the play delighted critics and public. Al S. Lipman who plays Bill Lewis has vastly improved as an actor, and in my humble opinion, now ranks as one of our first leading men. I was present at Mr. Shipman's début years ago in Cincinnati and "now and then" fairly astonishes me. Little Amy Stoddard as Editha, to use a warm phrase, "captured the house." The play throughout has a strong hold on the sympathies of an audience. Booth and Modjeska week of 7.

Natural Gas at the Lyceum scored the success it always does in Cleveland. Those jolly mirthmakers, Donnelly and Girard, would nearly revive a corpse. This week we have Richard Golden in Old Jed Prouty.

The Star opened for the season 28 with Keep It Dark, in which W. T. Bryant and his company of comedians make boisterous fun. Business good. Draper's Uncle Tom co. week of 7.

At the Academy of Music Captain Ducker's Own Specialty co. treated patrons of this, the only vaudeville theatre in town, to only tolerable performance. Rose Hill Burlesque co. week of 7.

The successful sensational star Walter S. Sanford in Under the Lash has failed villainy and came to it that virtue came out at the top of the heap to crowded audiences. The Fugitive week of 7.

ITEMS: Harry Rich of the Lyceum is the most energetic programmer in town.—Edwin P. Hilton, late manager of the Star Theatre, is reported ill, and thinks of returning to Cleveland to recuperate.—Walter S. Sanford of Under the Lash fame, is interested in Hands Across the Sea, which will soon be seen at the Lyceum.—Joseph Barnes, in advance of Rose Hill's Burlesque co., is in town.—A letter from my friend, E. H. Macoy, says The Silver King is doing good business in Minnesota. Marsande Clarke does the title role.—Al Bryan, our popular billposter, Manager James Miller of the Lyceum, and City Auditor Jay L. Athey have gone to Northern Michigan on a hunting expedition.—Maurice Weidenthal, formerly dramatic critic of the *Plaindealer*, now occupies a similar position on the *Evening Sun*.

BALTIMORE.

Julia Marlowe appeared in an attractive repertoire at Ford's Opera House during the week ending 5. Sweet Lavender opens for a week 7.

At Harris' Academy of Music week ending 5 everything and everybody was wreathed in smiles. The S. R. O. sign was hanging in the lobby all the week and they were turning people away from almost every performance. The Still Alarm has always been a drawing card, but the engagement just closed is far ahead of any it has ever played here. Harry Lacy made the same forceful, manly Jack as in seasons past, and the engine house scene was received with the same old enthusiasm. Haverly-Cleveland Minstrels week of 7; Paul Kauvar 14.

A good co., headed by M. A. Kennedy, gave a very enjoyable performance of A Possible Case at the Holliday Street Theatre during week ending 5 to an even run of good houses. The Brinkerhoff of Mr. Kennedy is a droll, laughable piece of acting and was the conspicuous personage of the play. Helen Russell as the much-married wife played the part nicely and displayed some elaborate costumes. Herbert Archer, Belle Archer and Charles S. Dickson made the most of the work entrusted to them. The stage mounting was beautiful. Mankind opened 7; Sol Smith 14.

The Blue and the Gray, an interesting military drama, drew big attendance at Forepaugh's Temple Theatre last week and was well received. The situations are stirring and brought out effectively by a competent co. and appropriate scenery. Burr Oaks 7. Gray and Stephens 14.

Gus Hill's World of Novelties filled the Monumental Theatre at every performance last week and presented a very strong bill. The specialties were good, and taken altogether it was one of the best variety entertainments we have had for some time. Hyde's Specialty co. 7. Tony Pastor's co. 14.

The Pickpockets of Paris closed a week of good business 6 at Front Street Theatre, and George Henderson has every reason to regard himself as a favorite with the patrons, if the reception accorded him last week be a criterion. St. Felix Sisters in A Royal Hand 7. Time Will Tell 14.

ITEMS: E. S. Davidson, lately advertising and advance agent for Bristol's Equescurriculum, has severed his connection with that co., and will join the Primrose and West Minstrel forces upon their arrival here.—Baltimore Lodge No. 7, B. P. O. Elks, held a very enjoyable social session at their rooms 29. Many of the profession who were in the city at the time were present, and added to the evening's enjoyment.—Margaret Pierce, the leading lady of the Blue and Gray co., playing at Forepaugh's last week, is a Baltimorean, and was at one time prominent in amateur circles.—Manager John Ford is the candidate on the Democratic ticket for City Councilman for the Twentieth Ward. He has been in the Council before, and there is no opposition to him. His good work in looking after the city's best interests has made him very popular.—George Ackerman, the little five-year-old son of Policeman Ackerman, was presented last week with a handsome gold medal by the members of the N. W. Police Station Gymnasium. He is a phenomenon in club swinging, and is under contract to appear next season with Dockstader's Minstrels.

BROOKLYN.

Louis James made a decided artistic success in his repertoire at the Grand Opera House week ending 5. The pecuniary results of the engagement, too, were very satisfactory. Mabel Amber, Mr. James' new leading lady, did some fair work, but was not *au fait* in her lines or business. In Othello she was markedly deficient. The Carleton Opera co. opened in The Brigands to very good business 7.

At the Park Theatre Jim the Penman did quite well last week. Tillotson's Zig-Zag drew a fair audience 7. Francis Wilson week of 14.

Very large business was done by Corinne in Arcadia at the Brooklyn Theatre all last week. Monte Cristo, Jr. was presented 7. The audience was as large and as enthusiastic as ever. Edwin Arden week of 14.

Henry Lee in The Suspect met with a good reception at the Criterion. Rice's Evangeline did well 7. Charles Bowser in Cheek week of 14.

At Hyde and Behman's Theatre the Irwin Brothers did large business. The May Howard co. opened 6. The attendance was good.

Kernell and Sullivan's co. was quite successful at the Gaiety last week. Lober and Williams' co. was the attraction 7. Ella Wesner's co. week of 14.

At the Academy of Music John L. Stoddard's lecture course was inaugurated 3. The house was packed. The subject of the lecture was "The Rhine." The remaining lectures of the course will be given 7, 10, 14, 17. Theodore Thomas' first concert will be given 9.

BROOKLYN, E. D.

Bolossy Kiralfy's new spectacular Antiope played to large houses all last week at the Amphion Academy. Annie Russell as the Queen, Alice Gilbert as Delia and Joseph Halliwell as Mops 28, being particularly good and winning much applause. A. M. Palmer's co. in Captain Swift opens 7.

H. S. Taylor's Comedy co. in A Stuffed Dog did excellent business at Lee Avenue Academy of Music. John A. Mackay as Barnaby Tableau and J. W. Herbert as Sam Smiley, elicited rounds of applause. Mestayer and Vaughn in The Tourists 7.

Redmund and Barry in Herminie, packed Theatre nightly last week. His Natural Life 7.

The St. Felix Sisters in A Royal Hand, did very remunerative business at Jacob's Lyceum Theatre. Time Will Tell 7.

ITEMS: Mabel Hudson, a general favorite in the Eastern District, is ill at her home in Brooklyn with rheumatism.—There have been some marked improvements made in the Lee Avenue Academy inside and out, both on and off the stage, and the above theatre can now be numbered among the prettiest and most comfortable places of amusement in Brooklyn.—Laine Howard's smiling countenance still greets the patrons of the Lee Avenue, and his friends wish that he may long remain at his post.

PITTSBURG.

Business was excellent here last week. We seem to be in the midst of a local theatrical boom. There are thousands upon thousands of strangers in the city visiting our Exposition, a goodly proportion of whom patronize the theatres.

The Booth-Modjeska comb. was at the Grand Opera House, where, as a matter of course, it did a very large business. An excellent repertoire was given, including The Merchant of Venice, Hamlet, Richelieu, Much Ado About Nothing, Fool's Revenge and Donna Diana. The stars were fairly well supported, and the different plays were appropriately staged. It is generally believed here that this comb. will do the largest business of any theatrical organization on the road this season.

My Aunt Bridget, an excellent skit of the Belles of the Kitchen order, was the attraction at the Bijou. It is safe to say that better pleased audiences never attended this popular house than those of last week. The farce abounds in witty sayings, ludicrous situations and clever specialties. Lena Merville, Monroe and Rice and the remaining members of the co. all did well.

At Harris' the Wilbur Opera co. to S. R. O. at almost every performance. Susie Kerwin and James E. Conly were in excellent voice, and their efforts were praiseworthy in every particular. The Wilburs remain this week, and they will no doubt duplicate their last week's business.

Kennedy's Bright Light comb. illuminated the Academy last week most brilliantly. The different specialty acts as introduced were liberally applauded. The performances of Harr Jules Keller, Leopold and Keating, De Lauer and Debrimont, Sheridan and Flynn and Howe and Doyle were noticeable features.

We are being entertained week of 7 by Helen Barry at the Grand Opera House, The Still Alarm at the Bijou, the Wilbur Opera co. at Harris' and Gus. Hill's comb. at the Academy of Music.

ITEMS: The ownership of the U. S. Mail has changed hands, the style of the firm being now Jenks and David. Mr. A. P. Moore retires to local newspaper work. Max F. Ihmsen, late dramatic critic of the *Post*, also has an interest in the business.—The Wilburs travel stylishly in their own car.—Susie Kerwin and James Conly were welcomed by their many friends in this city.—Matinees were given on Grand Army day.—John M. Sturgeon of this city has joined the Lawrence Barrett co.—Manager Williams is suffering from a stone bruise on his foot.—Lena Merville made quite a hit at the Bijou last week singing, "You Should Hear Her Whistling."

HARLEM.

The initial week at the Harlem Opera House has demonstrated the fact that the resident theatregoers of that section of the metropolis appreciated Mr. Hammerstein's liberality and mean to give him substantial evidence of their approval. The Wife, the opening attraction, played to a succession of good houses and was interpreted by a capable co. Mrs. Berlan-Gibbs, Miss Greybook and Thomas H. Burns made notable impressions. The stage setting was quite equal to that of the Lyceum Theatre, and not a hitch in the presentation of the piece proved that the stage was controlled by trustworthy men. Lord Fauntleroy (Tommy Russell) week of 7.

The Ruling Passion with its balloon, real cab, horse, etc., delighted large audiences at the Theatre Comique week of Sept. 30.

At the Olympic the Vaidis Sisters' comb. played to excellent business. A capital entertainment. Olympic Star Specialty co. week of 7.

ITEM: At the Harlem Opera House, Andrew Boyd has charge of the door; Al Young, stage carpenter; John G. Williams and George Strockbine, property men; Edward Roesner, musical director.

ST. LOUIS.

Kajanka had a big week at the Olympic Theatre last week. It was a fine production, but hardly up to expectations, and was somewhat of a disappointment in many ways. The scenery was fine, but nothing extraordinary, while many of the specialties were simply those seen in any other spectacle of the same kind. The Parisian family of acrobats were very fine, and so was the dancing of Edith Crasko. George Melville furnished a lot of specialty work of the best order, but almost too long drawn out to be thoroughly enjoyed. The audiences though were very large, and especially so on the opening night, when the house was packed. The Corsair week of 7.

Robert Mantell in Monbars drew fine audiences at the Grand Opera House. His rendition of the character was effectively and artistically given, and he placed himself as foremost among the emotional actors of the day. The play was also handsomely staged and costumed. Charlotte Behrens as Diana was strong, and Mr. Price's Laurent was excellent. On his last night Othello was given. His rendition of that character was very strong and effective. His audiences were very enthusiastic. Minnie Maddern in Featherbrain week of 7.

A Tin Soldier was given at Pope's Theatre week ending 5 to houses only measured by the capacity of the house. The cast was as strong as the original co. Paul Dresser was funny as the plumber, Louis Wesley more than filled the part of Rats, while Fannie Bloodgood, Nellie Hawthorne and St. George Hussey were particularly strong in their respective parts. The ever popular Parlor Match week of 7.

Nellie Walters, who played the farce-comedy Criss Cross at the People's Theatre, is a clever little soubrette. She possesses a sweet voice and is a graceful dancer. Her play was of the stereotyped kind, but interesting, and her co. fully equal to their different parts. The Two Macs Specialty co. week of 7.

ITEMS: John Robb, one of the lessees of Pope's Theatre, was in the city week of 2. He will make this city his home hereafter, but will be away part of the time, looking after his several interests. He went to his old home, Memphis, the latter part of the week for a short visit. Manager Hagan will still have the sole management of Pope's Theatre; he has made himself indispensable as the manager and has made his theatre a veritable bonanza for the lessees, Havlin and Robb.—Dear Irish Boy drew well at the Standard Theatre week ending 5. Dan McCarty played the part of the hero in an excellent manner.—John G. Ritchie is in the city with his wife. He is interested in several profitable attractions this season.—Hermann's Vandevilles were booked for the Grand week of 7, but through some reason their date was canceled and Minnie Maddern took the open date.—The great St. Louis Fair is in full blast this week and the exposition continues to draw immense audiences both day and evening.

WASHINGTON, D. C.

Lewis Morrison's co. in Faust drew good houses at Albaugh's. Sol Smith Russell 7 in A Poor Relation. Mankind 14.

Hallen and Hart's Later On at the National amused larged audiences. Primrose and West's Minstrels 7; Sweet Lavender 14.

The Haverly-Cleveland Minstrels opened a three-nights' engagement 3 at Harris' Bijou to standing room only. A Possible Case 7; Helen Barry 14, week. The prices at the Bijou range from twenty-five cents to one dollar, according to location.

Tony Pastor is at Kernan's week of 7.

LOUISVILLE.

Marie Prescott and R. D. McLean in a change of bill at each performance drew large audiences at Macauley's commencing Sept. 30 and ending 2 with matinee. Rosina Vokes, supported by Felix Morris and a magnificent co., finished the week to satisfactory houses. Probably nothing in an amusement way since Charles Wyndham gave such universal satisfaction here as the rendering of the delightful little bits of comedy in this lady's repertoire. Pencliff 7, to be followed by Walter S. Mathews.

The Howard Athenæum co. in the Two Macs had a fine week at the Masonic. It is a variety co. of the character of excellence once conceded only to Tony Pastor.

Lillian Lewis, supported by M. A. Whitecar in the part formerly played by Lawrence Marston, filled Harris' at every performance in As in a Looking Glass.

At the New Buckingham the Gillett co., a variety organization, offered a fair entertainment to large patronage, the Gilletts especially doing a strong bicycle turn.

ITEMS: The trades parades and the spectacle, The Satellites of Mercury, interfered somewhat with the business at the theatres. The curtains did not rise at any house until nine o'clock.—Mercury and his suite were honored guests everywhere and all of the theatres were visited.—A word of praise is due Henry Burck for the music given under his direction during the Booth-Barrett Dramatic Festival.—Good words come of the progress W. C. Mandeville is making in his chosen profession. He is doing the Yankee special in Held by the Enemy this season playing opposite the comedy part with Minnie Dupree.—Arnold Arnold, brother of Charles Arnold of Hans the Boatman fame, married Dot Fredericks the soubrette of his brother's co. during the engagement here. It got into the papers that the other brother was the groom and Colonel Brown considered a card of denial necessary.—Eli Perkins will lecture here soon.—E. G. Johnson the advertising agent of the L. and N. R. R., treasures an autograph pass reading "Good for admission to all Perkins' lectures for 964 years anywhere on earth."—Mrs. Doremus, author of Rosina Vokes' play, The Circus Rider, wrs a Miss Ward, formerly of Louisville.—Walter Mathews' new play Aramis is said to have made a good impression wherever produced.

NEW ORLEANS.

At the Grand Opera House, George Wilson's Minstrels opened for a week, commencing Sept. 29, to S. R. O. Some very neat dancing is done by the Fulton Brothers, who are from this city. Webster and Brady's After Dark co., 6.

If business continues at the St. Charles Theatre, as it has begun, the success of Manager Gilbert's first season is assured. Goodyear, Cook and Dil'on's turned over 500 people away on their first night, 29. Lilly Clay's Variety co., 6.

Ed. J. Connolly concluded the second week of his engagement at the Avenue, 5. The Strategists was presented. Mr. Connolly was excellent as Jack Rutledge, and was particularly good when personating the old gentleman. Al Wilson gave a splendid

sketch of a German servant. Dolly Foster looked pretty, and acted nicely. Excellent business. Richards and Pringle's Georgia Minstrels, 6.

The Academy of Music will open 6, with Lizzie Evans, who will appear during the week in a repertoire consisting of Fine Feathers, Moss Roses and The Buckeye W. H. Powers Ivy Leaf co. 13.

GOSSIP: Will J. Duffy, advance, agent of Lizzie Evans, has been here and gone. Mr. Duffy does his work very thoroughly. A. B. Bennett, business manager of the Soap Bubble co., was presented while here with a very neat Elk's Badge, by the members of his co.—Edward Browne, who has been playing Captain Hammerleigh with Duncan B. Harrison's Paymaster co. left the co. here and has gone to New York.—News has been received here that the Marsden co. will disband on the conclusion of their Houston engagement.

SAN FRANCISCO.

OCT. 1.

Fanny Davenport in La Tosca at the Baldwin is the strongest attraction in this city this week, but the patronage has not been adequate to the merits of the star.

A Brass Monkey at the California has drawn better than it deserved.

Herrmann is closing his engagement at the Bush, where the attendance continues larger, if anything, than before. Joseph Grismer and his clever wife, Phœbe Davies, open Monday next for two weeks, repeating The Burglar and presenting The Tigress for the first time here. Frank Daniels will open at the Bush 21 with Little Puck for a fortnight.

Patti Rosa will open at the California 14, followed by Mr. Barnes of New York, each for two weeks, and then Antiope for a month.

McKee Rankin's new play The Kanuck, had its first production at the Alcazar Sept. 30 last.

Jean Baptiste Cadeaux	McKee Rankin
Jim Hogan	E. J. Buckley
Thomas Stebbins	Richard Frote
Zebedee Hawley	Leo Cooper
Sheriff	R. Ashton
Hester	Mabel Bert
Archange	Nellie Buckley
Martha Ann Stebbins	Fanny Young
Matilda	Carrie Clarke Ward
Maid	Stella Alexander
Cyrus Stebbins	L. R. Stockwell

It is a poorly written play, with an elastic adjustable plot. The first act is in Canada. A young girl who is in love with a married man, who returns her misplaced affection, elopes with him, and lives with him evidently happy in New York. This married man's wife seeks out the young lady and succeeds, by pointing out the wrong she is doing her father and her lover and his wife, in inducing her to quit the man and go home. She goes back to Canada. Her father is adamant for five minutes, and then he yields, and they are as comfortable as ever. The wayward married man returns and his parents don't even scold him. A burglar, who is none other than a sporting friend of the young man, is caught in a comedy way and tells the history of the wife, and everything apparently ends happily. Mr. Rankin has in this play a new character in an old habitant, a French-Canadian farmer. Mr. Rankin's performance is decidedly clever and already very thoroughly sustained. He gives the part the local color in costume, dialect and deportment very thoroughly, and he has all the inflections, the manner, the idioms of the well-to-do French peasant who has a knowledge of English. Jean Cadeaux is not the only good part in the play. Jean's firm friend, Cyrus Stebbins, as Mr. Stockwell represents him, is as quaint and natural and fits as well into the scenes in which he appears as he did when he played the Deacon in A Midnight Bell. Fanny Young is quite good as Mrs Cyrus, and the dancing of the two at the Christmas supper is as entertaining as Josh Whitcomb's was. As good a part, and one played quite as well as Mr. Rankin's, is that of Jim Hogan, the Sport. Mr. Buckley cannot possibly improve upon himself in this character. Mabel Bert plays a similar role very well, but it does not give her quite as good an opportunity. Nellie Buckley as Archange needs to give much more study to the role. Leo Cooper and Carrie Clark Ward do two minor characters well, and Mr. Foote, stiff as he is, is an acceptable Tom. '49 will be presented next week.

CHAT: P. M. Clarkson, the upper doorkeeper at the Baldwin has bought a one-half interest in the San Francisco *Mirror*.—The success of the new California Theatre has been one continuous triumph, not an unprofitable engagement having been played there since its opening.—Theodora, the new grand opera at the Tivoli wears well, and goes on drawing the entire capacity of this attractive resort. Fille de Madam Angot alternates this week, bringing out that charming artiste Bella Thorn.—William C. Skinner, that specially bright MIRROR correspondent, is in the city from Los Angeles.—Theodore Roberts is said to be the very best Mario Fanny Davenport has ever had.—Humpty Dumpty and Nick Roberts are crowding the Orpheum and will so continue for another week.—Mr. Trumbo, the Bijou owner, has returned from Europe and may re-open that cosy little place.—Manager James Allison while here from Australia, booked Evans and Hoey for a tour, for which the Parlor Match quartette, Mr. and Mrs. Evans and Mr. and Mrs. Hoey depart from San Francisco next April.—Camilla Urso will remain in San Francisco.—John Morrissey is the new manager at the Orpheum.

JERSEY CITY.

The Lyceum Theatre co. presented Sweet Lavender at the Academy of Music all of week ending 5. The performance was notable for the excellence of the cast and the completeness of detail, ensuring a pleasing representation. If the interest of the audience was not sustained throughout it was due rather to the defects in the play than to any failure on the part of the actors. The fact that the three acts of the piece are all played with the same set proves monotonous to the eye, and the disclosure of the plot in the first act robs the performance of much of its interest. However, the play was pleasing and was attended by good-sized audiences. Cyril Scott as Clement Hale was finished and effective; George Backus as Horace Bream appeared to advantage, while A. P. Burbank, the well-known elocutionist, gave an excellent impersonation in the part of Dick Phenyl. Mr. Burbank's transfer from the platform to the stage may be considered a success. Lilian Chantore as Minnie Gilfillian and Kate Lester as Ruth Rolt deserve commendation. The Lavender of Ethelyn Friend was lacking in character and can be greatly improved. Frederick Warde week of 7.

ALABAMA.

HUNTSVILLE.—CITY OPERA HOUSE (Murray and Smith, managers): Lizzie Evans 14-19. ITEM: Managers Murray and Smith have booked a number of good attractions and anticipate a good season. This is a good theatrical town, and deserving attractions draw remunerative and appreciative houses.

MONTGOMERY.—MONTGOMERY THEATRE (G. P. McDonald, manager): Wilson's Minstrels to a good house Sept. 27.

MOBILE.—MOBILE THEATRE (J. Tannenbaum, manager): Geo. Wilson's Minstrels Sept. 28 to a crowded house. Boucicault's After Dark, 4, 5. Business fair.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): The season opened Sept. 26 with George Wilson's Minstrels to a packed house. Performance excellent. After Dark was presented 1 to a large and well pleased audience.—ITEMS: J. Tannenbaum, the popular Southern manager, was in this city Sept. 26.—THE DRAMATIC MIRROR is very popular in this section.

ARKANSAS.

HELENA.—GRAND OPERA HOUSE (F. B. Sliger, manager). MacCollin's Opera co. gave a fair presentation of Falka and Fra Diavolo to crowded houses Sept. 27, 28. Newton Beers in Lost in London 8.

CALIFORNIA.

OAKLAND.—OAKLAND THEATRE (A. W. Stilwell, manager): Murray and Murphy in Our Irish Visitors to top-heavy houses Sept. 23-24. Margaret Mather 30.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Martin, manager): Murray and Murphy in Our Irish Visitors to a full house Sept. 26. ITEM: Ben T. Shaw is piloting the Murray and Murphy co. through the interior of California with great success.

SACRAMENTO.—NEW METROPOLITAN THEATRE (C. P. Hall, lessee): Margaret Mather closed a successful engagement of three nights Sept. 26, during which she produced in an excellent manner Romeo and Juliet, The Honeymoon, and Leah, the Forsaken. Miss Mather charmed all with her grace and unstudied acting, and added to the esteem in which she is held by the people of this city. Her support is fair, but could be improved in some instances.—CLUNIE OPERA HOUSE (C. P Hall, lessee): Murray and Murphy in Our Irish Visitors 27-28. The greater part of their entertainment is devoid of merit, and I am surprised that J. M. Hill should count this as one of his attractions.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): The Stowaway opened to a fairly good-sized audience Sept. 23. Attendance during the week was large in the upper portions of the house but light down stairs.—LOS ANGELES THEATRE (McLain and Lehman, managers): This house, which has undergone many changes and improvements in the past few months, will be opened under the above new management 9 with Herrmann as the attraction for a week's engagement.

COLORADO.

DENVER.—Evans and Hoey had their usual good luck at the Tabor week of Sept. 23. The comedians are great favorites in Denver, and apparently there is no limit to the success of A Parlor Match. Nellie McHenry, in the resurrected Greenroom Fun, opened 30 to a large audience. The Stowaway week of 2. I wasn't in the city on the opening week of the new Metropolitan. It is a very handsome theatre—very large and elegantly furnished. The house wasn't in readiness for the opening, and is still incomplete in certain particulars. King Cole II was the attraction, and after the opening night wasn't well patronized, I hear. This caused serious complications in the organization, and it is now high and dry upon Denver sands waiting to be set afloat by some philanthropic person. Besides this there was dissension among the co. during the week. These troubles, together with the incompleteness of the house, and the complaints of the workmen who claimed unpaid wages, made the beginning rather unpleasant for Manager Bush, who is reported to have said that he expected $60,000 from England to complete the house and pay bills. The attraction is now Milton Nobles in his repertoire. He had quite a good house last night. Frank Daniels next, with Mr. Barnes of New York to follow.

ASPEN.—WHEELER OPERA HOUSE (Robert Cutler, manager): Rose Coghlan presented Jocelyn Sept. 23. The play is sumptuously mounted and costumed and everything is historically correct, yet it is so sombre and gruesome that it did not please. There is a lack of motive in the cold-blooded villainy of Prince Saviani that is inconsistent. Everything is opportunely strained for dramatic climaxes. Forget-me-Not was given to a small house, owing to a storm, 24. It was a superb performance, and convinced everyone that Miss Coghlan's reputation as a great artiste was deserved. No stronger co. has ever visited us.

PUEBLO.—DE REMER OPERA HOUSE (George M. Haight, manager): Rose Coghlan and her excellent co. played to a $900 house Sept. 27. This was the largest audience assembled in the De Remer since the fire and the season of Lotta and Maggie Mitchell. Rose Coghlan received curtain calls after every act and at the end of the third act John L. Sullivan, Frank Lander and Agnes Thomas were called. Jocelyn is undoubtedly the strongest play of French character on the stage to-day. Milton Nobles 4, 5.—ITEMS: Augustus Pitou was at the Grand Hotel 27 and expressed himself well pleased with the Baxter Grand Opera House enterprise. The Denver *News* says that it will be opened next season with a three night engagement by Booth-Modjeska; combination, seats $5. All this is mere conjecture, however, but as Mr. De Remer subscribed the circuit lease as $10,000, Pueblo will get all the attractions that play at the Tabor Grand, Denver.

COLORADO SPRINGS.—COLORADO SPRINGS OPERA HOUSE (S. N. Nye, manager): Rose Coghlan in Jocelyn drew a large house Sept. 28.

CONNECTICUT.

HARTFORD.—OPERA HOUSE (P. F. Proctor, manager): No attraction ever booked here could attract such immense houses as Little Lord Fauntleroy did for four consecutive performances 30-2. Every seat was sold at each presentation. The play was most satisfactory. Tommy Russell and Ray Mashell alternated as the little lord and honors were even. The entire co. was admirable in their respective parts. The Rag Baby with Ed. Chapman as Old Sport finished the week to light business. The co., as a whole, did not compare favorably with that of last season, seeming to lack life and spirit.—ITEMS: Tommy Russell during his engagement here was the guest of Will Gillett at his residence on Forrest Street.—The First Regiment of this city, who are at present on a pleasure trip in Montreal were invited by Rhea to attend the theatre in which she is playing. Rhea has many warm friends here and the invitation was accepted and greatly appreciated.

NEW HAVEN.—PROCTOR'S OPERA HOUSE (Proctor and Turner, managers): Frederick Warde presented The Mountebank Sept. 30 and Richard III., 1. Mr. Warde is a strong and versatile actor and has surrounded himself with a capable support. Business was good. Across the Continent played to fair business 2. Little Lord Fauntleroy with Tommy Russell in the title role, filled the house for four performances 3-5. Little Tommy Russell is a charming actor, graceful and natural and astonished as well as delighted his audience. The supporting co., was as a whole, above the average.—HYPERION THEATRE (G. B. Bunnell, manager): Herrmann's Transatlantic Vaudevilles drew a good house 5. "The best specialty co. seen in New Haven" was the public verdict.—GRAND OPERA HOUSE (G. B. Bunnell, manager): The Rentz-Santley Novelty co. to big business 30-2. An Irishman's Love, in which Irish wit and pathos are cleverly mixed, pleased large audiences 30-2. Dennis Day the bright particular star of the co. was very pleasing in his song and dance act.—GOSSIP: John P. Hendricks recently assumed charge of the box-office at the Grand Opera House. Mr. Hendricks is polite and genial in his manner and will prove a popular addition to the house.—The season has opened boomingly at the Hyperion, and the face of Manager Van Buren wears a continual broad smile in consequence.—F. W. Runyon, business manager for A. M. Palmer's Jim the Penman co., is in town making arrangements for the appearance of that co. at Proctor's in the near future.—Manager Bunnell has signed the contract with Lawrence Barrett which will bring Booth and Modjeska to New Haven Jan. 16.—Mr. Bunnell is adding a "panic" escape to the Hyperion in order to close the mouths of a few "croakers."

NAUGATUCK.—GEM OPERA HOUSE: Atkinson's Peck's Bad Boy co. gave good satisfaction to a fair house Sept. 26; fair co.; specialties good. Across the Continent 5.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): J. C. Stewart's Two Johns Comedy co. delighted the largest house of the season 1.

WILLIMANTIC.—LOOMER OPERA HOUSE (S. F. Loomer, proprietor): Rufus Scott's Thrown Upon the World was presented here to a good house 2.

MERIDEN.—DELEVAN OPERA HOUSE (F. H. Delevan, manager): The Wife drew a crowded house Sept. 28. J. Z. Little's World 1. The co., except the star, is unsatisfactory. The Mountebank was presented by Frederick Warde to a crowded house 3. The part taken by Mr. Warde is one which requires versatility and and strength and the audience showed conclusively that it was pleased by the presentation.

BIRMINGHAM.—STERLING OPERA HOUSE (Jean Jacques, manager): Lena Loeb, the electric girl and mind reader, Sept. 25-28 to large and well-pleased houses.—ITEM: W. G. Ross, formerly with H. C. Miner, has been engaged as manager for Lena Loeb.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE (A. M. Colegrove, proprietor): An Irishman's Love to a light house 2. The singing was good. Lena Loeb, the electric girl, to small houses 4, 5.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): J. Z. Little's World co. Sept. 23 to fair business. The Postage Stamp co. in A Social Session 28 to a crowded house. Two Sisters to good business 4. A strong co. without exception. Scenery fine.—LORGNETTES: The Opera Glass Supply Co. have contracted with Manager Jackson to place their automatic opera glasses in the Opera House.

BRIDGEPORT.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Belknap, managers): Across the Continent Sept. 30, 1 to very light business. Fred Warde 2-5, two performances. The patronage was very light. J. Z. Little in Golden Gulch 3-6 received only fair patronage. Mr. Little handled his part in a natural and easy way. The supporting co. was acceptable.—HAWES' OPERA HOUSE (R. Tomlinson, manager): Pat Rooney delighted a top-heavy house 1.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Two Johns co. Sept. 30 to a packed house. Everybody highly delighted.

WATERBURY.—JACQUES OPERA HOUSE: Peck's Bad Boy Sept. 20 attracted only a small audience. D. J. Sprague's Postage Stamp co. presented A Social Session to a big house 2.

DELAWARE.

WILMINGTON.—PROCTORS' GRAND OPERA HOUSE (Proctor and Soulier, managers): Charles T. Ellis in Casper the Yodler proved a popular attraction Sept. 26-28, playing to big business. Edwin Arden in Barred Out drew well 1, 2. Time Will Tell entertained good-sized audiences 3-5.

GEORGIA.

ATLANTA.—DEGIVE'S OPERA HOUSE (L. DeGive, manager): Haverly-Cleveland Minstrels drew the largest houses ever seen here at three consecutive performances Sept. 25, 26 and matinee. The co gave entire satisfaction. Agnes Herndon co. presented La Belle Marie 30, 1 and matinee. Business fair, but performances were well rendered. Such plays do not draw well here.

COLUMBUS.—SPRINGER OPERA HOUSE (Charles P. Springer, manager): After Dark co. played to a fairly good house Sept. 30.

ROME.—NEVIN OPERA HOUSE (M. A. Nevin, manager): Agnes Herndon in La Belle Marie Oct. 2 to a fair house. Gardner's Streets of New York 4. The number of attractions booked for this season is unusually large and includes first-class coa.

MACON.—ACADEMY OF MUSIC (H. Horne, manager): After Dark played a very successful engagement Sept. 27, 28, with matinee. A tank of real water was introduced in the third act. This is the first tank play we have been favored with.

ATHENS.—NEW OPERA HOUSE (D. P. Haselton, manager): Haverly-Cleveland Minstrels Sept. 27 drew the largest house that ever assembled at the new Opera House. Satisfactory performance.

ILLINOIS.

ELGIN.—DU BOIS OPERA HOUSE (Swan and F. Juncks, managers): Gus Heege in Ole Olson drew only a small audience Sept. 26. He is a comedian of considerable merit. Co. fair.

ENGLEWOOD.—ENGLEWOOD OPERA HOUSE (D. N. Lanyon, manager): Labadie Rowell Comedy co. to light houses Sept. 30-2. Co. excellent. Their repertoire includes Charles II, Comedy and Tragedy, My Uncle's Will and The Happy Pair.

CAIRO.—NEW OPERA HOUSE (Sol A. Silver, business agent): Walter Mathews in Aramis to a small house Sept. 26. MacCollin's Opera co. in Falka entertained nicely a fair-sized audience 30. Newton Beers' Lost in London co. 1. Owing to the third appearance of this same piece in our city it proved a very poor drawing card.

DANVILLE.—GRAND OPERA HOUSE (William Stewart, manager): Three Wives to One Husband Sept. 8 to fair business. Hanlons' New Fantasma to S. R. O. 3. The plot and characters remain unchanged. The scenery and mechanical tricks are all new and, if possible, an improvement on the old Fantasma.

DIXON.—OPERA HOUSE (A. E. Truman, manager): D. J. Ramage's Standard Theatre co. closed a week Sept. 28.

BLOOMINGTON.—DURLEY THEATRE (Petty and Baker, managers): Cal Wagner's Minstrels to medium business Sept. 28. One of the Finest to top-heavy house 1. W. J. Scanlan in Myles Aroon 2 to S. R. O. 2. Mr. Scanlan is a great favorite here. His support was good.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (J. H. Freeman, manager): The Haverly-Cleveland Minstrels filled every foot of space from pit to dome Sept. 23 despite a rain storm. Their first part is the most elaborate stage setting ever seen at a minstrel performance in this city. George Ober with a good co. presented Old Homespun in a very creditable manner to a small audience 24.

LINCOLN.—GILLETT'S OPERA HOUSE (R. C. Maxwell, manager): Frank Lindon in The Son of Monte Cristo to light business Sept. 24 on account of a heavy rain. The co., on account of some misunderstanding, was obliged to remain here two nights longer and they presented Lady of Lyons and Damon and Pythias.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Haverly-Cleveland Minstrels Sept 25, with Billy Rice, Willis Sweatman and the Japs, gave a splendid performance to a large and well-pleased audience. Ferguson and Mack Comedy co. in McCarthy's Mishaps 26 to a fair house. Performance satisfactory. Robert Mantell in Monbars 27 gave a superb presentation of the romantic drama to a large and select audience. The talented young actor was frequently interrupted by well-earned applause and received several curtain calls. The supporting co. is unusually strong and the admirable impersonation of the heroine by Charlotte Behrens was a fitting companion piece for the splendid portrayal of the hero by Mr. Mantell.

STREATOR.—PLUMB OPERA HOUSE (J. R. Williams, manager): Standing room was sold for W. J. Scanlan in Myles Aroon 1. Highly pleased audience.

JOLIET.—OPERA HOUSE (R. L. Allen, manager): Three Wives to One Husband, with M. G. Barton as Gabriel Caricol, Sept. 26. Light business. Ole Olson 28. Fair business. Audience well pleased. Mr. Barnes of New York gave unbounded satisfaction to S. R. O. 30.

CANTON.—OPERA HOUSE (C. N. Hinkle, manager): George Ober in Old Homespun Sept. 30 to a large and well-pleased audience.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): W. J. Scanlan presented Miles Aroon Sept. 30 to a large audience. George Ober in Old Homespun 3.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Jane Coombs in Bleak House to a small but appreciative audience Sept. 28.

CHAMPAIGN.—WALKER OPERA HOUSE (S. L. Nelson, manager): A large audience greeted Gilbert Dickson's She 1. The company is composed of good actors.

SYCAMORE.—OPERA HOUSE (S. E. Ward, manager): Danny Mann Variety co. did poor business week of Sept. 16. That charming reader, Laura Dainty, to large and well-pleased audience 25. Costello and Erwin's Minstrels to fair house 28. This co. was organized here.

GALESBURG.—NEW OPERA HOUSE (W. P. Bailey, manager): George Ober in Old Homespun to fair house. Audience well pleased. Company only medium.—ITEM: The business at this house since the opening has been of the best. Manager Bailey has a fine line of attractions for the season.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): House dark last week. The Emma Abbott Opera co. 14.—ENGLISH'S OPERA HOUSE (Dickson and Talbott, managers): Ferguson and Mack's Comedy comedy co. played to large audiences for three nights, beginning 30. The piece, McCarthy's Mishaps, is a rough-and-tumble skit, which serves as a vehicle for the specialties of the stars and co., which was very good.—PARK THEATRE (Dickson and Talbott, managers): The Austin Australian Novelty co. filled every seat nightly week ending 5 and gave a satisfactory variety performance.—ITEMS: J. C. Fletcher of the Australian Novelty co. is an old Indianapolis boy, and was given a kind welcome by his many friends here.—J. H. Russell of the City Directory co. was in the city Sept. 25 on his way from San Francisco to New York.—The Indianapolis *Sentinel* 29 received a letter from Will. E. English, proprietor of English's Opera House. He is in Egypt, and his letter is very interesting.—B. Schoetter is in town, making preparations for the production of the Last Days of Pompeii.

ELKHART.—BUCKLEY OPERA HOUSE (J. L. Broderick, manager): W. J. Scanlan in his new play, Myles Aroon, Sept. 28. Large and well pleased audience. His co. much better than last year

NEW ALBANY.—NEW ALBANY OPERA HOUSE (John Harbeson, manager): George C. Staley and his excellent co. presented A Royal Pass to fair business Sept. 25. The play is well written, the scenery beautiful and the star and co. are excellent. Tobin as a whole it was the best entertainment we have had in this house for some time. Walter Matthews in Aramis, the Master Mind, 14.—ITEMS: Montgomery W. Lewis of this city, left last week to join the John Dillon co. Mark Swan of the Prescott McLean co., has been visiting friends in this city. Mr. Swan has a large circle of friends here who are pleased to hear of his advancement in his profession.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): Thompson's newly organized Said Pasha opera co. gave a mediocre presentation of this opera Sept. 30. It embraces a few deserving artists and a poorly drilled chorus.—Mrs. George S. Knight in a series of farces 1, 2 presenting a triple bill each night to well pleased audiences.—PEOPLE'S THEATRE (George Tuche, manager): The Black Diamond co. to moderate houses in a number of sensational dramas week of 30.—ITEM: The blackthorn cane presented by W. J. Scanlan to the Library Hall Association was last week voted to the most popular local resident. They realized nearly $1,000 from the cane.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Three Wives to One Husband kept the house in a continual uproar Sept. 25. Largest house of the season.

TERRE HAUTE.—OPERA HOUSE (Wilson Naylor, manager): Ferguson and Mack's McCarthy's Mishaps co. drew fair-sized audience Sept. 27, giving a satisfactory performance. Lizzie Daly's dancing was superb. Haverly-Cleveland Minstrels, with Sweatman and Rice at the head, appeared 28, giving a fine entertainment. Fantasma 30 packed the house nightly, giving the usual good spectacle. Three Wives to One Husband, with Milt Barlow as the star to a fair house 2.

VINCENNES.—OPERA HOUSE (Frank Green, manager): Gillett's World of Wheels Sept. 27 to light business. Gibney, Gordon and Gibler's dramatic co. opened 30 for week.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D McGinley, manager): McCarthy's Mishaps Sept. 28 to good business. Hans the Boatman pleased a good house 2.

RICHMOND.—PHILLIPS' OPERA HOUSE (G. W. P. Jackson, manager): The Melville Opera co. week of Sept. 23 to good business.—GRAND OPERA HOUSE (W. K. Bradbury, manager): John Pay Palmer in The Last Days of Pompeii. Good business and satisfactory performance. Walter Mathews in Aramis 7.

MARION.—SWEETSER'S OPERA HOUSE (R. C. Middleton, manager): Will Burke in Tom Sawyer Sept. 27 gave a very unsatisfactory performance to a fair house. The Andrews Opera co. presented Erminie 30 to a large and well pleased audience. One of the Bravest drew a good house 2.

EVANSVILLE.—OPERA HOUSE (T. J. Grover, manager): Charles Arnold in Hans the Boatman to fair and well-pleased house 3. McLean-Prescott co. 4, 5.—NEW GRAND (M. J. Bray, Jr., manager): The opening of this new theatre 17-19 will be made the event of the season, the business men of the city having arranged to bring in large excursions from all surrounding towns. The Emma Abbott Opera co. has been engaged to open this house.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): This house opened for the season with Hanlons' Fantasma 4, 5 to good houses. Natural Gas 11.

MUNCIE.—WYSOR'S OPERA HOUSE): H. R. Wysor, manager): Andrews' Opera co. 1, 2 Crowded houses.

LOGANSPORT.—OPERA HOUSE (William Dolan manager): The Said Pasha Opera co. gave a satisfactory performance to a large house 2.

PERU.—ENERICK'S OPERA HOUSE (S. C. Constant, manager): John Pay Palmer co. in Last Days of Pompeii played to a fair business 5.

GOSHEN.—OPERA HOUSE (Rogers and Krutz managers): Aiden Benedict in Fabio Romani 3 to fair house. Decidedly the best co. that has been here this season.

IOWA.

KEOKUK.—KEOKUK OPERA HOUSE (William Weismann, manager): Frank Daniels in Little Puck and McCarthy and Reynolds in Dear Irish Boy, beginning Sept. 30. The former attracted a large audience. Performance an improvement over that of last season. Dear Irish Boy had a top-heavy house. The best acting was done by Gus Reynolds as Mike McClutchey. Rentfrow's Pathfinders week ending 5, playing at low prices to big business and giving good performances. Rentfrow is one of the managers of low-priced attractions who keeps faith with the public and does not sail under the black flag of play piracy.—ITEMS: Manager Weismann is rapidly becoming popular with the patrons of the house and the profession. Ed. Jaeger is the new assistant to Treasurer Jewell in the box-office.—Lou Klein, who was formerly at the gallery window of the box-office, is now getting out the house programme, which is one of the neatest and most interesting publications of the kind issued in any city the size of Keokuk.—William Bush, local stage manager, has developed considerable talent for scene painting, and will likely devote his attention exclusively to that branch of art.—The many friends of Herbert Hall Winslow in this city (for many years his home) are pleased to note the success attending the young playwright's efforts.—The Silent Partner, as presented here by J. B. Polk, shows great improvement over Mr Winslow's productions heretofore presented here.—Mort McKim, for a long time connected with the Opera House, is manager for Prof. Northrup, an aeronaut and parachutist.—Mary Timberman's many friends here were delighted to hear of her success in Paul Kauvar.

ATLANTIC.—ATLANTIC OPERA HOUSE (L. L. Tilden, manager): The Boston Ideal Minstrels Sept. 21 to light business. Poor street parade, and not an ideal co., though Master Kenno, contortionist; Fred. Malcolm, female impersonator; George Marshall, clog dancer and William La Clede, orator, are worthy of special mention. Prof. F. H. Frasall, clarionet soloist, assisted by the best musical talent of this city, gave a musicale 26, which was a pronounced fashionable event, and was an artistic and financial success.

WATERLOO.—WATERLOO OPERA HOUSE (C. Brown, manager): Beach and Bowers' Minstrels and The World Against Her to fair houses Sept. 30, 1. Jane Coombs in Bleak House 4. Pirates of Penzance by local talent 7, 8, assisted by Myers' Orchestra, from Greene's Opera House, Cedar Rapids.

DES MOINES.—FOSTER'S OPERA HOUSE (W. W. Moore, manager): Crisa Cross, by Nellie Walters Sept. 25; fair business.—FOSTER'S OPERA HOUSE (William Foster, manager): Karl Gardner in Fatherland 25 to good business. Edward Harrigan did satisfactory business 26. Frank Mayo 27, 28; good business. Marie Burress as Wanda and James Taylor as Withold in Nordeck shared the honors with the star. The Fakir came to remunerative business 30, Oct. 1, and gave a splendid entertainment; excellent co.—CAPITAL CITY OPERA HOUSE (J. S. Connolly, manager): Edwin Stuart's co. week of Sept. 23. Carrie Anderson co. week of 30 to good business.—ITEM: Laura Booth and Ellerslie P. Gilpin joined Edward Harrigan's co. in this city 26. Miss Booth will take the part of Laura Coggswell, and Mr. Gilpin that of Paul Cassin in Old Lavender.

CEDAR RAPIDS.—GREENE'S (F. A. Simmons, owner and manager): May Bretonne co. finished a three days' engagement Sept. 25. Business was light. Jane Coombs to a moderate house 2. Mr. Barnes of New York pleased a large audience 3. The Fakir 5, followed by Legal Document 9.

OSKALOOSA.—MASONIC OPERA HOUSE (G. M. Beechler, manager): Nellie Walters in Crisa Cross Sept. 26; light business. The Dear Irish Boy 29; good business and excellent satisfaction. Frank Mayo in Davy Crockett pleased a fair-sized audience 1.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, proprietor): Nellie McHenry co. Sept. 25 to a fair audience. The Fakir 26 to slim business, but the play gave good satisfaction.

MASON CITY.—PARKER'S OPERA HOUSE (H. G. and A. T. Parker, managers): Richards' Musical Tourists presented A Base Hit to a good house Sept. 27.

DUBUQUE.—OPERA HOUSE (Duncan and Waller, managers): Frank Mayo in Davy Crocket Sept. 21, giving entire satisfaction. Jane Coombs 30 to a small but appreciative audience. The World Against Her 2, 3. Business only fair.

IOWA CITY.—OPERA HOUSE (J. S. Coldren, manager): The Fakir 2, with Thomas Q. Seabrooke in the title role. This is one of the best com. that

has appeared in Iowa City in some time, and deserved better support than it received.

MARSHALLTOWN.—THE ODEON (H. J. Howe, manager): Jane Coombs and co. in Bleak House to light business 3. Mr. Barnes of New York did good business 4.

BURLINGTON.—GRAND OPERA HOUSE (R. M. Washburn, manager): Sanger's fine co. presentd Mr. Barnes of New York to a large and brilliant audience 2. It was generally conceded the best attraction thus far this season at this house. Emily Rigl as Marina, Sheridan Block as Count Danella and Robert Hilliard as Mr. Barnes enacted their roles in a manner that won them enthusiastic plaudits.

SIOUX CITY.—PEAVEY GRAND (W. I. Buchanan, manager): Milton Nobles presented From Sire to Son, Love and Law, and The Phœnix in the order named Sept. 26-28 to crowded houses. The co. is a capable one. Thomas W. Keene 30, 1, in Richard III. and Louis XI. to S. R. O. He is supported by a good co., but George Learock and Lavinia Shannon deserve more than passing mention.——ACADEMY OF MUSIC (W. S. Collier, manager): Cady and Maithy's co. Sept 30-2 in Monte Cristo. Business fair. The co., from principal down, is decidedly amateurish.——ITEMS: A number of Omaha Elks were entertained by the local lodge, 29.—Mrs. Best of Dayton, O., sister of Mrs. Buchanan of the Peavey, and a dramatic author of considerable note, is attending the Corn Festival. She has written a German dialect song, which Mattie Vickers will sing during her engagement at the Peavey.

PORT MADISON.—PORT MADISON OPERA HOUSE (E. Alton, manager): Frank Mayo with fine support in Davy Crockett 2, to only fair but well-pleased audience.——ITEM: The name of the house here has been changed to the Port Madison Opera House, and E. Alton, a former usher, is the new manager.

LE MARS.—LE MARS OPERA HOUSE (T. H. Andrews, manager): Dot, Sept. 30, did good business.

KANSAS.

WICHITA.—CRAWFORD OPERA HOUSE (L. M. Crawford, manager): Milton Nobles drew a good house Sept. 23, 24. He, She, Him and Her did satisfactory business 27, 28. Charlotte Thompson plays here Fair week, 2-5.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): A Tin Soldier played to a packed gallery and a fair house down stairs, Sept. 27. Rose Coghlan in Jocelyn received a perfect ovation 1: the house was packed, and star and play were given a royal welcome. Miss Coghlan is supported by a superb co., Mr. Sullivan being especially good.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (J. M. Crawford, manager): He, She, Him and Her Sept. 23, 24 to fair business.——ITEM: After the performance 24 the co. was entertained by the Lotus Club, and a very enjoyable evening was passed in singing and recitations.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Charlotte Thompson, with a good all-round co., presented Jane Eyre, East Lynne and Hearts Astray Sept. 26, 27. The audiences were good-sized and thoroughly appreciative. Rice's Corsair drew a packed house 30. Rose Coghlan in Jocelyn and Forget-Me-Not, 2, 3.——GRAND OPERA HOUSE (Mellville B. Raymond, manager): Rusco and Swift's Uncle Tom's Cabin co. succeeded in crowding the house 24. Charles Wells and Mollie Jeffries filled out the week 26, 28 in The Noble Outcast. The play drew exceedingly well and the audience were quite demonstrative in their appreciation. It is doubtless flattering to the "villain" to have the audience hiss him because it shows him to be a very realistic actor, but occasionally our audiences do too much of that. A few policemen with clubs to discipline the exuberant "Topelicans" might be a good adjunct to our theatres.

NORTON.—KEMPER'S OPERA HOUSE (W. H. Kemper, manager): Grave's Comedy co. in repertoire played to crowded houses Sept. 19-21. Fair performances. Charlotte Thompson in Jane Eyre 30 to an appreciative audience.

PORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): John Dillon Sept. 30-3 played against counter attractions which affected his receipts. Enoch Arden 7.

KENTUCKY.

PADUCAH.—MORTON OPERA HOUSE (J. H. Quigley, proprietor): MacCollin's Opera Comique co. opened this house 1 to crowded business presenting Fra Diavolo and The Beggar Student 2.

OWENSBORO.—TEMPLE THEATRE (Morton Watkins and Co., managers): George Staley in Royal Pass Sept. 30 to a fair house. Mr. Staley possesses decided talent as a German comedian and resembles Emmet to a very great degree. Support only fair. McLean and Prescott co. in Othello 3.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Harry Taylor, manager): Cora Van Tassel in The Little Sinner drew a full house Sept. 30. Star and play gave entire satisfaction.

HENDERSON.—OPERA HOUSE (R. E. Cook, manager): Leslie Davis co. week of Sept. 22 to good business. Walter Mathews week of 30 presented Aramis, the Master Mind, on the opening night to a packed house. This being Fair week Mr. Mathews has been greeted with overflowing houses. Ringgold's orchestra of Terre Haute, Ind., furnished the music. Royal Pass 6.

GEORGETOWN.—BARLOW'S OPERA HOUSE (J. W. Keller, manager): Cora Tan Tassel 3 in The Little Sinner to a very large and appreciative audience. The star received encores for her dancing and pleased everybody.

LOUISIANA.

MONROE.—GARRETTSON'S OPERA HOUSE (J. B. Garrettson, manager): This newly-refitted house was opened Sept. 27 with Goodyear, Cook and Dillon's Minstrels, who gave a satisfactory performance to a crowded house. J. Z. Little's World was presented in a very creditable manner to a full house 30. ITEMS: Manager Garrettson has displayed a great deal of taste in remodeling and refitting his house, which will now compare favorably with any theatre of a town of similar size in this section of the country, and is sufficiently large to accommodate any attraction visiting this State.

MAINE.

PORTLAND.—THEATRE (C. H. Newell, manager): James O'Neill in his powerful creation of Monte Cristo, supported by a co. that ranged from bad to indifferent, attracted two good sized audiences Sept. 27, 28. Bennett and Moulton Opera co. presented a repertoire of popular operas to good houses 30 and week.——ITEMS: Fred Nison, of this city, a well-known member of Nobody's Claim co., died after a painful illness 29.—Yolande Wallace, of the Evangeline co., met with a warm reception in Bangor.—Ben Lodge was busy during his stay here renewing old acquaintances and winning new successes. The Bennett and Moulton co. is fortunate in having a gentlemanly treasurer, and Carl Alberte is decidedly popular and courteous.—Wallick's co. is doing a fine business in the small towns.—Miss Goldie is a welcome addition to the Bennett and Moulton Opera co.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (H. W. Williamson, manager): Agnes Cody co. Sept. 23-26 in Dunlap, Hazel Kirke, Reddy's Luck and Hidden Hand. Adelaide Cherie in Only a Farmer's Daughter 2 to poor business.

MASSACHUSETTS.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): C. E. Verner with an excellent co. played to fair business Sept. 26 and gave a fine performance. Katherine Walsh as leading lady is fine. The Two Sisters with an excellent cast to a good house 27. May Merrick and Lavinia White in leading parts were as charming as ever. Lagardere was played with great satisfaction to a delighted audience 2. Maurice F. Drew in the title role was fine and received hearty and frequent applause. Hardie and Von Leer in On the Frontier to a fair house 2. Play and co. very good.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Siberia did good business Sept. 27, 28. Adolf Jackson and Eleanor Moretti sustained the leading roles very acceptably and their support was evenly balanced. The Two Old Cronies are great favorites here and opened to a large and well pleased audience 2. The following night the house was packed and the patronage calls for a repetition of good business 4-5. Wills, Henshaw and Ten Broeck are as amusing as ever and they have a good co. to assist them in pleasing their patrons.——FAIR: Brockton's annual Fair occurred this week 2-5. The first three days' attendance has been over 60,000 with another day to hear from.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Wills, Henshaw and Ten Broeck Sept. 30 in Two Old Cronies delighted a fair house. Boston Howard Athenæum Specialty co. drew a big house 1 and gave unlimited satisfaction. The Dark Secret co. opened a three nights' engagement 3 to a packed house. The play made a big hit.

WESTFIELD.—THE OPERA HOUSE (P. W. Howe, manager): Dan Mason's Clean Sweep co. Sept. 30 gave an unsatisfactory performance to a medium-sized house.——ITEM: The ball players of the Dan Mason's co. had a seven inning game of ball with a local picked nine in the afternoon, defeating the home team with a score of 23 to 21.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (Ed. E. Marden, manager): Frank Jones as Si Perkins drew a good house Sept. 28. Struck Gas, a bright and amusing musical comedy, played to small business 30. Audience unsympathetic and piece was not received as well as it deserved. Hardie and Von Leer in On the Frontier to fair business 3. The play is above the average of lurid border drama and has some good specialty business. It was enthusiastically received.

WALTHAM.—MUSIC HALL (W. D. Bradstreet, manager): Lagardere, with its wealth of scenery, excellence of ballet and stage mechanism, was presented Sept. 28 by Kiralfy's co. The Howard Athenæum co. 3. Both cos. gave excellent satisfaction and played to very good business.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Hardie and Von Leer's On the Frontier drew a large audience. Struck Gas 8.

NEWBURYPORT.—CITY HALL (George H. Stevens, agent): James H. Wallick's Cattle King co. 2. Satisfactory entertainment to a large but rather top heavy house.

MARLBORO.—MARLBORO THEATRE (F. W. Riley, proprietor and manager): C. E. Verner in Shamus O'Brien played to a full house Sept. 28 and in the same piece 30 to good business. Co. and play made a hit. Two Johns to fair business 2. Co. good. Play, however, needs considerable strengthening.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W. C. LeNoir, manager): Carroll Johnson made a decided hit as Larry Doo in The Fairies' Well Sept. 28. He has a fine stage presence, a good voice and rich brogue. He was well supported, the Andy Cougan of Jonn P. Ward, and Mona Carmody of Daisy Temple, deserving special mention. The audience was large and appreciative. A Dark Secret 30 Oct. 1, 2, gave three satisfactory performances to good audiences.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): The Wife was presented Sept. 26, 27 to large and thoroughly appreciative audiences. Howard Specialty co. 28 to good business. The Rag Baby, evidently doing its last season, attracted very meagre audiences 30 and 2, who were tortured in witnessing a very poor co. in a—well in The Rag Baby. The Two Johns will finish out the week.——MUSIC HALL (J. W. Caverly, manager): E. P. Sullivan in Rosedale 28 to good business. George T. Ulmer in The Danites and For Congress 30, 1, to very light houses. Lagardere is the remaining attraction for the week.——PERSONAL: A. C. Colburn, late of the Boston *Traveler*, is at home after a long sojourn in the mountains for his health. His new farce-comedy, A Hard Pull, will probably be produced this season.——CORRECTION: A typographical error caused the report of the Evangeline co. last week to read incorrectly. The co. played to a crowded house at advanced instead of "reduced" prices.

LOWELL.—MUSIC HALL (A. V. Partridge, proprietor): A Stuffed Dog Sept. 27; fair attendance. Charles E. Eldridge in Humbug to empty benches 28-30. Alone in London 2; big business. Katie Stanley Burlesque co. 5.——HUNTINGTON HALL (John F. Cosgrove, manager): The Lucier Family Sept. 28; very small house. Howard Athenæum co. 4; James O'Neill 5.——ITEMS: The sale of seats for the opening of the Opera House took place 2 and a large sum was realized. Clara Morris in the first attraction booked appearing in The Martyr and Alixe 8 and 9, followed by Kiralfy's Lagardere 10, 11.—The Morrissey Brothers, two Lowell boys, head a first class bill at the Bijou and people are turned away nightly.

WORCESTER.—THE MUSEE (George H. Batcheller, manager): The Devil's Mine comb. had packed houses week of 5. Jay Hunt comb. week of 7 with change of bill nightly, opening with Rip Van Winkle, Royal Flush, New York by Gaslight, and other plays follow.——ITEMS: The foundation of the new theatre is progressing slowly, owing to the falling of a side wall left standing after the fire.—Manager Batcheller is spending a short time in Providence where he has business interests.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Lyceum co. in The Wife Sept. 23 to a small audience. The play was beautifully acted and many theatregoers pronounced it the best since the opening of the house. The Dark Secret 26-28 with its tank and George Hosmer the carsman, who, by the way, is well known here, played to crowded houses nightly. Kiralfy's Lagardere 30 to fair house; scenery was very fine. Alone in London 2 had small audience. James O'Neill 4 in Monte Cristo to fair business. Howard Athenæum Specialty co. 5 to good business.

AMESBURY.—AMESBURY OPERA HOUSE (Fred Hooker, resident manager): Hardie and Von Leer Sept. 30 to a top-heavy house. Co. competent and play above the average of its class. Alone in London 1 to a fair house. Little Leigh acted the leading role very acceptably.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): A Dark Secret Sept. 23-25. The tank scenes were the best of the kind ever given here, and the presentation on the whole was very fine. The Two Sisters 26 to a fair house. James O'Neill in Monte Cristo 30 to a large house. Imre Kiralfy's Lagadere 4 to a much smaller house than it deserved.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): A Stuffed Dog Sept. 28; only fair attendance.——LIBERTY THEATRE (William E. White, manager): Hardie and Von Leer 9.

NORTHAMPTON.—NORTHAMPTON OPERA HOUSE (William H. Todd, manager): E. P. Sullivan co. in repertoire including Celebrated Case, Rosedale, Ingomar, Arrah-na-Pogue and Fate did good business during week of Fair ending 5.

PLYMOUTH.—DAVIS OPERA HOUSE (Stuart and Robbins, managers): J. C. Lewis in Si Plunkard Sept. 28 to good business. Co. very poor. Dan Daly in Upside Down 9.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): Charles E. Verner in Shamus O'Brien Sept. 27 to a small house. Mr. Verner's songs and the dancing of Lottie Winnett were pleasing features of the entertainment.

MICHIGAN.

DETROIT.—MINER'S GRAND THEATRE (C. A. Shaw, manager): Dore Davison in Guilty Without Crime Sept. 30-2, 2. Fair business. Old Homestead week of 7.——DETROIT OPERA HOUSE (C. J. Whitney, manager): J. K. Emmet in his new drama Uncle Joe packed the house week past. Robert Mantell week of 7.——WHITNEY'S GRAND OPERA HOUSE (C. A. Garwood, manager): H. S. Kennedy's Lights and Shadows co. did excellent business week of 30.——ITEMS: The local papers are agitating the orchestra question at the theatres, which it certainly needs. One thing can be said in favor of the orchestra at Miner's, that, although small in number, it gives very creditable music. Spiel's band continues to afflict theatregoers with the same old chestnuts that it has played for the past six years.

BAY CITY.—GRAND OPERA HOUSE (Lavv. Buckley and Powers, managers): Emma Abbott Opera co. in Rose of Castile to a large and refined audience. William Broderick, F. Michaleno and Lizzie Andandale shared the honors of the evening with the cantatrice, Guilty Without Crime played to a fair-sized audience 3.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Hanlon's Fantasma did big business Sept. 30, 1. The mechanical and scenic effects were the finest Kalamazoo has ever seen. Mrs. George Knight did light business 2. Her support is excellent.——OPERA HOUSE (W. R. Solomon, manager): Queen's Tourists did fair business week of Sept. 30.

CHARLOTTE.—KELLOGG'S OPERA HOUSE (Taggart and Gilchrist, managers): Star Comedy co. 2-5 Big business.

YPSILANTI.—OPERA HOUSE (S. Draper, manager): Vernona Jarbeau in Starlight to good house Sept. 30. Rose Hill's Polly co. 4.

EAST SAGINAW.—ACADEMY OF MUSIC (Clay, Powers and Buckley, managers): Mrs. George S. Knight in Beauty Bess and My Lord in Livery to fair audiences Sept. 25, 26. McGibeney Family drew fair houses 28, 29. The Emma Abbott co. 1, 2 in Rose of Castile, Fra Diavolo and Norma. With exception of Fra Diavolo (matinee) the performances drew crowded houses. The company includes strong talent, and the operas were rendered with exceptional effect.

ANN ARBOR.—GRAND OPERA HOUSE (A. J. Sawyer, manager): Mrs. George Knight drew a good house Sept. 28. Vernona Jarbeau played to a large and very well pleased audience 2.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (R. R. Smith, manager): Rose Hill's English Polly co. 7. Remunerative business.

PORT HURON.—CITY OPERA HOUSE (L. A. Sherman, manager): Helen Blythe in the emotional drama, Mother's Love, played to a very fair house 2.

GRAND RAPIDS.—POWERS' OPERA HOUSE (J. H. Cobb, manager): Gilmore's Twelve Temptations attracted but small-sized audiences Sept. 30-2. The scenery and ballet were the two principal features. Abbott Opera co. sang Rose of Castile, Norma and Fra Diavolo 3-5. The houses were large and the operas well given.——REDMOND'S (E. R. Salter, manager): Passion's Slave to fair business Sept. 30-2.

JACKSON.—HIBBARD OPERA HOUSE (James Green, manager): Vernona Jarbeau in Starlight 1 to good business. The musical features of the piece were fine, well rendered and elicited hearty applause. Support good.

ADRIAN.—CROSWELL OPERA HOUSE (Charles Humphrey, manager): Ida Van Cortland week of Sept. 23. McGibney Family 7.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. F. Conklin, manager): William H. Crane's popularity was attested by the large audience which greeted him Sept. 30 in his new comedy On Probation. The play is interesting and gives abundant opportunity for Mr. Crane as Jonathan Slisbee, to be excruciatingly funny. The character fits him to perfection and he makes the most of it. It is unfortunate, however, that his excellent support has so little to do. Georgie Drew Barrymore made a delightful Lady Brooke and Miss Hudson a pleasing Mary Marlowe. Papa Perrichon and The Balloon 4, 5.——HARRIS' HENNEPIN AVENUE THEATRE (S. H. Friedlander, manager): Daniel Sully in Con Conroy and Co. to fair business 30. The audience was disappointed in the play, and in consequence, Mr. Sully did not receive the hearty reception usually accorded him. In the hands of a less capable artist, the character of Con Conroy would have been uninteresting. Miss Arnold's dialect work is excellent, while Daisy Chaplin did some clever acting in the role of Maggie. Daddy Nolan 2-5.——BIJOU OPERA HOUSE (Frank L. Bixby, business manager): Beacon Lights was presented for the first time in this city to large business 30. The audience was enthusiastic. Neva Wharton made a hit in her impersonation of Myra Haynes. The support is fair. Fine scenery.——PRINCE OPERA HOUSE (Frederick Bock, manager): Uncle Tom's Cabin played to very good houses week of 30.

ST. PAUL.—HARRIS' THEATRE (Walter Dean, manager): W. C. Coup's Equescurriculum drew good houses week of 2. Dan'l Sully opens 7.——OLYMPIC THEATRE (W. J. Wells, manager): Harry Montague's melo-dramatic romance, The Outcast, and a good vaudeville co. did excellent business last week.

RED WING.—RED WING OPERA HOUSE (George Wilkinson, manager): Noss Family Sept. 23 pleased a large house.

MANKATO.—GRAND OPERA HOUSE (A. G. Bierbauer, manager): Agnes Villa, supported by Robert Neil in The World Against Her, played to a fair house and gave good satisfaction Sept. 30.

MISSISSIPPI.

GREENVILLE.—GREENVILLE OPERA HOUSE (J. Alexander, manager): The season at this house opened with J. Z. Little's World co. Sept. 27 to a slim house. The co. remained over 28, but owing to non-attendance it was decided not to play on the latter night. It was their second visit. The first was no more satisfactory.——ITEMS: MacCollin's Opera co. had been secured for the opening attraction many weeks ahead. The town had been billed by them; their agent came and completed arrangements for them to open the house Sept. 26, but on the morning of that day Manager Alexander received a telegram asking for a guarantee of $300, which he (having their contract made) refused to give. Nothing more was heard from them and thinking it was all settled seats were sold. The audience began to assemble when they were turned away, as the co. had sent word they were to play Helena, Ark., that night and had canceled Greenville. Manager Alexander telegraphed to Helena for the receipts to be attached after the second act. It was a very queer freak on the part of the MacCollin co. and no one here seems to be able to account for it.

JACKSON.—ROBISON'S OPERA HOUSE (Dreyfus and Evans, managers): Goodyear, Cook and Dillon's Minstrels opened the season to a large audience Sept. 29. Lillian Lewis 8; Sells Brothers' Circus 12.

MISSOURI.

KANSAS CITY.—COATES' (M. H. Hudson, manager): Frank Daniels in Little Puck drew fine houses week of Sept. 30. Mr. Daniels is as comical as ever. His new topical song, "Beautiful Language," made a hit. The support, with Bessie Sanson at its head, was excellent.——GILLIS (Hudson and Thomas, managers): The inimitable funmakers Evans and Hoey with A Parlor Match, did good business last week. The changes made in the play since last season are for the better.——MIDLAND (Keiler and Thomas, managers): A Legal Document, a society comedy, with Edward Barbour in the leading role, amused good houses last week. The play is replete with witty sayings and comical situations.——NINTH STREET (A. Judah, manager): He, She, Him, Her drew large houses and gave good satisfaction. Rose Coghlan opened Sept. 27 at the Warder Grand for three nights.——ITEMS: Manager Mann, of Evans and Hoey, reports phenomenal business for his co. thus far this season.—Manager Judah, of the Ninth Street, and Charles McCarthy of One of the Bravest co. tendered the veteran firemen of this city a reception 27. The firemen attended in a body in full uniform.—Manager Hudson has made arrangements for placing opera glasses on the chairs at the Coates and Gillis. A dime dropped in the slot opens the case and a person has a pair of glasses at his disposal for the evening. The Manhattan co. are putting the glasses in.—Chris Bach's Military Band of Milwaukee, assisted by local talent, will give a series of eleven concerts at the Exposition Building commencing 6 and closing 13.

MARYVILLE.—ARNOLD'S OPERA HOUSE (S. B. Arnold, manager): The Sterling Comedy co. week of 30 presented the following: Michael Strogoff, Red Fox, Around the World in Eighty Days, The Girl I Love, etc., in a wretched manner. Business was light.

JOPLIN.—HAVEN OPERA HOUSE (H. H. Haven, manager): Huntley-Harrison Comedy co. opened the season Sept. 19-21 to good business. J. Z. Little's World 23 to a very large house. John Dillon in Wanted the Earth to good business 25, 26.

MEXICO.—GRAND OPERA HOUSE (G. L. Ferris, manager): Nellie Davis, a young and talented elocutionist of this State, pleased a good audience Sept. 29. A Legal Wrong 4.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Frank Daniels did good business Sept. 27 with Little Puck. Second visit. Good co. Frank Deshon and a good co. did poorly 30 with a bad piece called Mamma.——ITEM: Gussie Broache joined Frank Deshon at Decatur last week.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): A Tin Soldier was presented Sept. 24, 25 to good houses. Frank Daniels 28 in Little Puck to a large house, well supported. Tootle's had a new and strange appearance 26, when the newspaper men of this city held their first ball. The parquet was floored over, and with the stage made one immense dancing floor. House was handsomely decorated and with the richly dressed ladies presented most attractive appearance. Supper was served in the old Elks Lodge room. The Elks, by the way, so longer have a lodge here. The charter is, I believe, forfeited ere this.——GRAND OPERA HOUSE (L. R. Close, lessee): Braving the World co. week of 30. The co. is below mediocrity and the play is even worse.——ITEMS: The Exposition still draws well.—Bach's orchestra will fill all unengaged nights at Tootle's during remainder of season as evenings are too chilly for outdoor entertainment.

SEDALIA.—OPERA HOUSE (H. W. Wood, manager): A Tin Soldier had a large audience Sept. 28. Gypsy Warde supplied a very mediocre performance of Cad the Tomboy to a top-heavy house 2 and Only a Country Girl, of like quality, to a lighter house 3.

MARSHALL.—MARSHALL OPERA HOUSE (Weller and Bryant, managers): George O. Morris and support played to a good house in A Legal Wrong 3.

NEBRASKA.

OMAHA.—OPERA HOUSE (Boyd and Haines, managers): Nellie McHenry in Green-Room Fun and The Humming Bird did average business Sept. 26-28. A Midnight Bell drew large and enthusiastic houses 30-2.

PLATTSMOUTH.—WATERMAN OPERA HOUSE (J. P. Young, manager): The Garvin Dramatic co. Sept. 30-3 to poor business.

AUGUSTA.—GRAND OPERA HOUSE (Sandford B. Cohen, manager): Haverly-Cleveland Minstrels drew a very large audience Sept. 28. The stage setting in the first act is sumptuous and the costumes elegant. Streets of New York to a moderate house 2. W. C. Donaldson is a fair Badger; the rest of the co. below the average: the scenery is poor when the wall papering is considered.

LINCOLN.—FUNKE'S OPERA HOUSE (Crawford and McReynolds, managers): Rice's Corsair had good houses Sept. 20, 21. Gardner in Fatherland had light business 23; the main feature of the performance is Mr. Gardner's sweet singing. The Boston Ideal Minstrels had a very light house 24 but it was as much as they deserved. The Fakir did excellent business 27, 28. Thomas Q. Seabrooke in the life of the play.

NEBRASKA CITY.—OPERA HOUSE (W. B. Sloan, manager): Boston Ideal Minstrels gave a satisfactory entertainment to light business Sept. 27.——ITEM: The owners of the opera house have refused to reseat the building, declaring that it has never paid. Manager Sloan has undertaken to seat the building with opera chairs by popular subscription, and is meeting with success; the subscribers' names are to be printed on the chairs if they desire it; two seats will bear the name of THE DRAMATIC MIRROR.

FREMONT.—LOVE OPERA HOUSE (Robert McReynolds, manager): Charles A. Gardner 25; Thomas W. Keene 8.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE Colson Theatre co. to fair business during week of Fair, ending Sept. 28.——ITEM: The Opera House, which has been entirely remodeled, finely decorated and furnished with new scenery, chairs, etc., will be opened 3 by The Fakir co.

NEW HAMPSHIRE.

NASHUA.—NASHUA THEATRE (A. H. Davis, manager): The Zeffie Tilbury co. drew large houses week of Sept. 30. The co. is an excellent one and their repertoire is made up of the best of standard plays.——FRANKLIN OPERA HOUSE (A. H. Davis, manager): A Clean Sweep co. played to the largest house of the season 2.——ITEM: Cora Cameron, formerly of this city, is with the Tilbury co. She was presented with an elegant bouquet on the opening night of the co. by some of her old friends.

EXETER.—EXETER OPERA HOUSE (J. D. P. Wingate, manager): The Dalys in their new play, Irish Heads and German Hearts, drew a full house and were well received. John S. Murphy made his first appearance here Sept. 30 in the Irish drama entitled, The Kerry Gow. Owing to stormy weather the attendance was small, but not the less enthusiastic.

MANCHESTER.—MANCHESTER OPERA HOUSE (E. W. Harrington, manager): James O'Neill in Monte Cristo drew a large house 1. The Lucier Novelty co. presented nothing novel 2 and drew only a light house.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): James O'Neill in Monte Cristo, supported by a fine co., 2. He deserved better patronage than that which he received.

PORTSMOUTH.—MUSIC HALL (John O. Ayers, manager): Alone in London drew a fair house Sept. 30. The Cattle King came to light business, but as heavy as the co. deserved, 2.——FRANKLIN THEATRE (J. D. P. Wingate, manager): Bishop's Muggs' Landing co. delighted a large audience 3. The co. made a great hit in all of Manager Wingate's houses this week. The part of Muggs is excellently taken by Emma Pollvill. This house thus far this season has booked but one attraction each week.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: A new version of Uncle Tom's Cabin gave great satisfaction to large audiences last week. The co. is a good one and includes such clever people as Harry Webber, inimitable as Marks; Harry W. Mitchell, the veteran actor, in his well-known character of Uncle Tom; C. B. Titus, Andrew Glassford, J. W. Murray, Lilian Clay and Little Carrie Webber, whose amusing portraiture of Topsy was repeatedly applauded. The colored quartette and chorus also gave pleasure by their efforts. The play was excellently staged. This week Pat Rooney in Pat's New Wardrobe.——CROSBIEM'S THEATRE: A fair variety attracted good business all last week. Toward the latter part of the week especially the house was taxed to its utmost capacity. This week The Nelsons and a large co. of specialists will no doubt draw big houses.——ITEMS: By an error in the types the name of Tessie Deagle, the clever young actress who played Rachel McCreery in Held by the Enemy, last week at Jacobs' Theatre, was printed Doyle.—The evidence of a growth of dramatic appreciation in this city is now shown by both regular theatres having full houses on the same nights, while Capt. Boyle's Knickerbocker Hall with its variety and athletic entertainments comes in for a goodly patronage. A couple of years ago it required an extraordinary show to win more than meagre attendance.—The Sunday houses are very profitable to the managements.—The members of the different cos. that play here speak in very commendatory terms of the neatness and comfort of the dressing-rooms at Jacobs' Theatre.

ATLANTIC CITY.—GRAND OPERA HOUSE (J. S. Idler, manager): Burr Oaks pleased large houses 4, 5.——ITEM: J. C. Idler, the manager of the Opera House, has recovered from the effects of the accident to his foot.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Keep it Dark had a good house, and proved one of the brightest and most pleasing of the musical comedies seen here Sept. 28. Hands Across the Sea 30 is the best melodrama presented here for many a day. The acting was admirable and the scenery of the finest. Edwin Arden, supported by a good co., 3-5 in Barred Out. The play was well received by large houses.

NEWARK.—MINER'S NEWARK THEATRE: The attraction at Miner's Theatre last week was Fascination, in which Cora Tanner played the dual part of Lady Madge Slashton and the young dude, Charles Marlowe. The acting was excellent throughout, and the house was well filled all the week. Hands Across the Sea week of 7.——GRAND OPERA HOUSE: A Legal Wreck was brought out at Jacobs' Grand Opera House last week, and has scarcely had its equal at this theatre either this season or last. The piece is so natural that one is almost compelled to forget that it is only a play. It remained at the house all week and was enjoyed by a large number of people. Casper the Yodler week of 7.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): Two to One Sept. 28; the play is not a very strong one and was presented by a very weak co. Your correspondent is informed that it is the intention of the management to reorganize the co. at once; it needs it badly. Kittie Rhoades in repertoire week of 30. This lady is a great favorite in this city, and is always sure of a warm welcome and crowded houses; she has an exceptionally strong co. this year and it is the best popular-price co. that visits this city; they are playing to large houses nightly, giving entire satisfaction.

PLAINFIELD.—MUSIC HALL (C. A. Marsh, manager): Captain Swift was splendidly presented before a fair and well-pleased audience 2.

MORRISTOWN.—LUCIUS HALL (J. Fred Vorhis, manager): Baldwin Adell co. week of Sept. 30 to 4 packed houses on opening night and the good [illegible]

mas remainder of the week; the costumes of Miss Adell were greatly admired by the ladies; Miss Adell is ably supported by Louis N. Glover and a very clever co.

NEW YORK.

ALBANY.—Perncliff at Proctor's during the first half of the week, beginning 30, was not particularly successful, inasmuch as only fair-sized audiences were present at any of the performances. Outside of the three roles sustained by Messrs. Vanderfelt, Haworth and Herndon, the play was uninteresting and a trifle wearisome before it ended, as nearly all dramas of a declamatory nature are apt to be. Although the piece was rather severely criticised, it seemed to please the majority of those who saw it, and it may make a successful season on the road. Victoria Vokes began an engagement of three nights and matinee 3, presenting the farcical comedies A Mere Cipher and Hubby. As the star did not appear in the curtain raiser, it was received with more or less indifference, partly on that account and partly by reason of the mediocrity of the performance. The appearance of Miss Vokes in Hubby was the signal for a welcome greeting, and scarcely had she uttered ten or a dozen lines when the exclammation was heard on all sides, "How like her sister, Rosina." She certainly does recall the frolicsome Rosina in more ways than one, and further, she does some really good work. Her audiences have been delighted with her efforts, and she played to good business throughout the engagement. Of the cast, Messrs. Vernon, Sidney and Butler are deserving of commendation, as is also the stately Mme. de Maucase. The Ruling Passion comes 7 for three nights and a matinee, followed by Marie Wainwright for the balance of the week. An organization presenting The Arabian Nights appeared at Jacobs' Opera House during the week. Although very fair audiences attended, there was but very little of merit in the entertainment.==ITEM: The new Hermann's Bleecker Hall will be dedicated 9 with a series of musical and literary exercises. Thomas' Orchestra will give three concerts 11, 12, this being the first regular attraction in the new house.

BUFFALO.—ACADEMY OF MUSIC (Meech Bros., managers): Kellar and Januschek divided week ending 5. The former repeated his success of last season, mystifying his audiences with his clever tricks. Januschek did moderate business. J. K. Emmet week of 7.==THE STAR THEATRE (Meech Brothers, managers): Marie Wainwright's splendid production of Twelfth Night during five evenings of past week were well patronized. The stage setting throughout was admirable. Adelaide Moore opened 7; She 10-12.==CORINNE LYCEUM (Jacobs and Kimball, managers): Mason Mitchell in The Fugitive week of Sept. 30 played a paying engagement. Good houses were the rule. Drifting Apart week of 9.==COURT STREET THEATRE (H. R. Jacobs, manager): Myrtle Ferns was not very attractive, the audiences being quite light for this house. Woman Against Woman week of 7.==GAIETY: Davenne's Allied Attractions brought out some large audiences. Frank I. Frayne opened 7.

PENN YAN.—CORNWELL'S OPERA HOUSE (Geo. R. Cornwell, manager): Wood-St. John co. in David Garrick 1 gave a good performance to poor business; inclement weather. Professor Hurlburt's horse show to good business 4.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Fairies' Well had a good paying house Sept. 24; audience well pleased. Keep It Dark 26 to good business. The Gorman Minstrels 28 to a well-filled house. Peck's Bad Boy 3 to fair business; performance satisfactory. The Stetson U. T. C. co. appeared 5, matinee and evening, to good business; performance above the average.==ITEMS: J. S. Leerburger, in advance of Theodeore Thomas, was in town 4. The sale for the Thomas Concert is already quite large.—Tom Richetts reopens his season here 14.—The Stetson U. T. C. co. make a very imposing street parade, steam calliope, donkeys, bloodhounds, brass band, etc.

HOOSICK FALLS.—CASINO OPERA HOUSE (Eddy and Murphy, managers): Keep It Dark co. played to a packed house Sept. 21. Muggs' Landing to fair business 23. Carroll Johnston in Fairies' Well gave an excellent performance to a good house 25. Dan Mason in Clean Sweep to fair business 27. Peck and Fursman's Uncle Tom's Cabin co. gave a good performance to full house 1.

CORNING.—HARVARD ACADEMY (G. W. Smith, manager): Anna Boyle to well-pleased audiences and good business 3-5.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Victoria Vokes and her co. gave a good performance of Hubby Sept. 30 to light business. A Social Session by A Postage Stamp co. pleased a large sized audience 3.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Washburn and Stetson's Uncle Tom's co. 1. Poor performance, with hardly a redeeming feature.

SALAMANCA.—GIBSON'S OPERA HOUSE (C. R. Gibson, manager): Little Nugget Comedy co. Sept. 28. Good performance and good house.

LOCKPORT.—HODGE OPERA HOUSE (J. R. Heintz, manager): Donnelly and Girard in Natural Gas to a full house Sept. 23.

CANADAIGUA.—GRAND OPERA HOUSE (Merrill and Loun, managers): Ferncliff was excellently presented Sept. 26 to fair business. Play and co. strong. Mme. Januauchek in Meg Merriles 28 to fair attendance.==MCKECHNIE OPERA HOUSE: Barlow Brothers' Minstrels.

SCHENECTADY.—CENTRE STREET OPERA HOUSE (Sherlock Sisters, managers): Waite's Comedy co. to only fair business week ending 5.

CORTLAND.—CORTLAND OPERA HOUSE (S. S. Vail, manager): Gorman's Minstrels 8; Right's Right 12; Little Lord Fauntleroy 19.

ROME.—NEW OPERA HOUSE (Mark Davis, manager): Arthur Rehan's co. to a fair-sized audience 2. Very pleasing entertainment.==SINK'S OPERA HOUSE (W. S. Sink, manager): Barlow Brothers' Minstrels 30; large house and fair performance.

GLENS FALLS.—GLENS FALLS OPERA HOUSE (F. F. Pruyn, manager): Mora drew packed houses nightly week ending 5. The star has added to her repertoire Pretty Polly, written by Gus Homer of Erie, Pa.==ITEM: There is some prospect of a new Casino Club House and Opera House combined being built at the head of Lake George next Spring. At present writing about $30,000 worth of stock has been subscribed. The amount needed is $50,000. Col. T. E. Roesselle of the Arlington, Washington, and Harry H. Hayden of New York are the chief promoters of the scheme.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Chaos Flat Sept. 30 to small house. The Wood-St. John English Comedy co. presented David Garrick to a small but well pleased audience.==MADISON AVENUE THEATRE (G. W. Smith, manager): The Olympic Theatre co., booked for Sept. 30, by reason of illness of Miss Pryor, did not open until 3, for balance of the week, presenting Rex, Maud Muller and Three Guardsmen to large and well pleased audiences.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers) Kate Castleton in A Paper Doll Sept. 26; fair business. J. H. Wallick's Sam Houston was presented 27 to a fair house, and gave satisfaction. Charles A. Loder in Hilarity 30; small house; performance good. Misses Deaves, supported by a good co., presented Chaos Flat 1, to a fair house, and gave excellent satisfaction.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Ullie Akerstrom Sept. 30, 1, 2. Miss Akerstrom is a great favorite here, and during her engagement the Opera House was filled nightly with the elite of the city. The Swedish citizens gave two banquets in her honor, and she can be assured of large audiences whenever she visits Jamestown. Anna Boyle at popular prices 7-12.

MATTEAWAN.—DIBBLE OPERA HOUSE (W. S. Dibbie, proprietor): Gorman's Minstrels captured the largest receipts of the season, $607.85, despite a heavy rainstorm, and with the John L. Sullivan comb. and two firemen's balls as counter attractions Sept. 26.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (C. A. Bird, manager): Little Nugget Sept. 27. Co. fair; business light. Deaves Sisters did clever work in Chaos Flat 1; fair-sized house.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Pristin, manager): Surprises of Divorce, as presented by Rehan's co. 1, afforded much pleasure and amusement to a fair house.

TROY.—RAND'S OPERA HOUSE (Gardner Rand, manager): Victoria Vokes attracted large audiences 3, 5 it being her first appearance in Troy in several years. The play was Hubby, and in it she and her co. made a decided hit. Captain Swift was given by a splendid co. remainder of the week. Arthur Forrest and Rose Eytinge shared the honors.==GRISWOLD OPERA HOUSE (Jacobs and Proctor, managers): Maseppa played to big houses last week. Harbor Lights week of 7.

SYRACUSE.—WIETING OPERA HOUSE (P. H. Lehnen, manager): Nadjy and Erminie were presented to fair business Sept. 30, 2. Arthur Rehan's excellent co. in The Surprises of Divorce 3-5. This week She and Little Lord Fauntleroy.==GRAND OPERA HOUSE (H. R. Jacobs, manager): N. S. Wood attracted his usual top-heavy houses week ending 5.==SHAKESPEARE HALL (G. H. Wright, manager): Right's Right drew well last week.

ROCHESTER.—LYCEUM THEATRE (John R. Peirce, manager): Mme. Januauchek was greeted by fine audiences Sept. 30-1, 2. Her conception of the several roles she assumed was excellent. Nadjy and Erminie, as presented by Aronson's Opera co. 3-5, pleased large houses. Marie Wainwright next.==ACADEMY (H. R. Jacobs, manager): Fine business week ending 5, the attraction being Harbor Lights. The co., with a few exceptions, was quite meritorious. N. S. Wood week of 7.==GRAND OPERA HOUSE (F. J. McCall, manager): The Bad Boy, with Phil S. Greiner in the lead, did a remunerative business week of 5. My Mother-in-Law week of 7.==BIJOU THEATRE (New York Exhibition Bureau, lessees): The Gaiety Comic Opera co. appeared in The Mascotte, Robert Macaire, Olivette, Giroflé-Girofla, Chimes of Normandy, Bohemian Girl and The Mikado to fairly good houses week of 7.

COHOES.—COHOES OPERA HOUSE (E. C. Game, manager): Peck and Fursman's U. T. C. co. had two large houses Sept. 28. Gorman Brothers' Minstrels gave a pleasing performance to a crowded house 3. Captain Swift co. had a large house 2. Rose Eytinge, Wright Huntington and Arthur Forrest were all that could be desired in their respective roles. To the local management credit is due for the elaborate stage setting.

YONKERS.—MUSIC HALL (John Bright, manager): Keep it Dark was presented to a fair-sized audience Sept. 27. James Reilly in The Broom-maker of Carlsbad did good business 30.

SENECA FALLS.—DANIELS' OPERA HOUSE (E. J. Matson, manager): Barlow Brothers' Minstrels to a small house 3.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Arthur Rehan's co. presented Surprises of Divorce Sept. 30 to large audience. Webster-Brady co. in She 20, delighted a large audience. Marie Rene as Ayesha, Helen Corlette as Ustane and George P. Webster as Horace Holly deserve special mention. Kellar, assisted '27 Charles and Martha E. Steen, gave a most satisfactory entertainment to a good house 30. Gorman's Minstrels to good business 5.

CANASTOTA.—BRUCE OPERA HOUSE (W. A. Gant, manager): Barlow Brothers drew a full house 1. Belle Boyd, the celebrated Confederate Spy, lectured before a fair house 4, under the auspices of Reece Post, No. 49, G. A. R.==ITEM: Manager Gant has several first-class attractions booked for this season.

SARATOGA SPRINGS.—TOWN HALL (Hill and Connors, managers): Johnny Pringle in Reuben Glue gave a very satisfactory performance 1 to a good house.==PUTNAM MUSIC HALL (Able Putnam, Jr., manager): Our German Ward Comedy co. played to fair business 4.==ITEMS: Frank J. Irish of Saratoga has joined the orchestra of Jacobs' Theatre, Albany, to play trombone.—Your correspondent had a pleasant call 1, after the play from Manager Griffin and Frank O. Ireson. Mr. Ireson has played in Saratoga six times in the last few years, and has made many friends here.—Edwin P. Smith, better known as "Fritz" the clown, who has been with Barnum for the last fifteen years, is at home here. He does not go to England with the Barnum show.—Charles Theodore, booked to appear at the Town Hall, has canceled.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (E. J. Pennypacker, manager): Effie Ellsler presented the Governess 3 to the largest house of the season. She has a good play and a strong co. Miss Ellsler can always count on a large house in this city as the people here fully appreciate her efforts to please.

OHIO.

FINDLAY.—DAVIS OPERA HOUSE (R. C. King manager): Aiden Benedict drew a well-filled house in Fabio Romani 1. His support is good, noticeably Francis Field and John K. Vernon. V. R. Victor's Vaudeville co did fair business 3, but gave a very poor performance.==PERSONAL: G. W. Carner, with Estelle Clayton's co., has regained his voice.

COLUMBUS.—METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): Rosina Vokes played to delighted houses Sept. 30-2. Milliners' Ball, Circus Rider and Rough Diamond are as popular as ever and The Game of Cards and Double Lesson are attractive additions to the repertoire. Felix Morris is, if possible, doing better work than ever.==GRAND OPERA HOUSE (Miller Brothers, managers): S. J. Dowling and Sadie Hasson in The Red Spider and Nobody's Claim are playing to very large business this week. On the opening night the S. R. O. sign was out at 7.30. J. H. Wallick in Sam Houston week of 7; Monroe and Rice in My Aunt Bridget 14.==WORLD (James Geary, manager): This week an attractive specialty bill is drawing good houses; next, a full fledged circus will be put on.==PEOPLE'S (J. L. Cain, manager): Fair business with a specialty comb.==ITEMS: H. W. Prillman, the basso with Said Pasha, will be given a warm reception by his old friends here.—W. W. Freeman is home after an extended trip through Europe.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The Old Homestead drew an overflowing house 2. The crude fun of the second act suited best. Kate Castleton's Paper Doll to a good house 5.==BIJOU: The Rheinhart Family packed the house last week.==ELKS: A social session of the Elks was held 4, with the Rheinhart co. and the Canton Elks in attendance.

DEFIANCE.—MYERS' OPERA HOUSE (W. E. Beimer, manager): J. W. Morrissey Opera co. in Faust Sept. 28. Fine entertainment to a full house. Aiden Benedict in Fabio Romani 2. Good house and general satisfaction.

URBANA.—BENNETT'S OPERA HOUSE (P. R. Bennett, jr., manager): The Holden Comedy co. 1, 2, in A Wife's Secret and A Double Marriage to small houses.

BUCYRUS.—OPERA HOUSE (V. R. Chesbey, manager): Rose Lisle co week of 23. J. B. Polk in Silent Partner. Good co. and splendid play.

TIFFIN.—SHAWHAN OPERA HOUSE (C. B. Hubbard, manager): Draper's Uncle Tom's Cabin played to a fair house 1.

LONDON.—HIGH STREET THEATRE (W. H. Chandler, manager): Estelle Clayton in On the Hudson Sept. 28 to a large and well-pleased audience. Larking, a new musical comedy by George Marion, received its initial production in this city before a small audience 30. Larking is full of fun and new and catchy music, and ought to be a success. Co. good.==TOLAND OPERA HOUSE (O. F. Newcomb, manager): Hettie Bernard Chase in Little Coquette to fair business 1. Performance unsatisfactory.

DAYTON.—THE GRAND (Reist and Dickson, managers): The Last Days of Pompeii, with John Foy Palmer as Arbaces, Sept. 27, 28 and matinee to fair business.==THE PARK (Reist and Dickson, managers): Frank Lindon commenced a week's engagement 30, opening with Monte Cristo to S. R. O. During the week Son of Monte Cristo, Damon and Pythias and Ingomar will be given. Mr. Lindon made a very favorable impression as the Count of Monte Cristo. Co. fair.==MEMORIAL HALL—Soldiers' Home—(Samuel Henderson, manager): Last Days of Pompeii 26. Large audience.==CUES: Jolly Cud Given was here 28 in advance of McCarthy's Mishaps.—Manager William Dickson, of Indianapolis is in the city.—George Murray is here in advance of The Twelve Temptations.' His printing went astray and he was compelled to return to Toledo to trace it up.—Thomas McKee was here 28 representing Robert Downing.

TROY.—TROY OPERA HOUSE (G. A. Brennan, manager): Hettie Bernard Chase in Little Coquette delighted a large audience Sept. 30. Tom Sawyer 5.==PERSONAL: Lida McMillan, a charming young lady formerly of this city is with the Little Coquette co.

WASHINGTON, C. H.—OPERA HOUSE (Smith and Silcott, managers): Mortimer's Comedy co. in Larking to good business 1, 2.

MANSFIELD.—OPERA HOUSE (Miller and Dittenhoefer, managers): Guilty Without Crime co. with Dore Davidson and Ramie Austen in the principal roles drew a fair-sized audience Sept. 28. Miss Austen is a beautiful woman with plenty of talent. The J. M. Morrissey English Grand Opera co. booked for Oct 1, arrived, but owing to no advance sale and illness in co. they gave no performance.==MEMORIAL OPERA HOUSE (Cobb and Boyle, managers): The advance sale for Robert Downing, who opens their new theatre 2 and 3 with matinee, is $2,000.

CANTON.—SCHAEFER'S OPERA HOUSE (Louis Schaefer, manager): The Rhinehart Sisters' Comedy co. closed a very successful week's business Sept. 28. Robert Downing presented Virginius 30 to a good house. Mr. Downing's impersonation of Virginius was masterly, and he was ably supported by an excellent company. The Old Homestead to S. R. O. 1. Edgar Selden in Will o' the Wisp 2. Business was not good, but the performance gave entire satisfaction.

WOOSTER.—QUIRBY OPERA HOUSE (Lewis McClellan, manager): Robert L. Downing in Virginius drew a good house Sept. 28.==CITY OPERA HOUSE (George Kettlar, manager): Estelle Clayton 3 and 4.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (Thompson and Way, managers): Al. G. Fields' Minstrels drew a crowded house Sept. 28. Edgar Selden in the romantic Irish comedy-drama Will o' the Wisp to a light house 30. Gave a fine performance.

CIRCLEVILLE.—CIRCLEVILLE OPERA HOUSE (Charles H. Kellstadt, manager): Hettie Bernard Chase in Little Coquette to a big house 2. Victor's Vaudevillers.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson manager): Dore Davidson and Ramie Austen presented with fair support Guilty Without Crime to a good house Sept. 27. General satisfaction. James B. Polk presented Silent Partner for the first time in this city to a good house 28. The Old Homestead 30 was greeted with a packed house, the receipts amounting to between $500 and $550. Archie Boyd assumed the role of Joshua Whitcomb and filled it in a most agreeable manner. The singing was especially fine, and a better pleased audience has been seldom seen at this house. Robert Downing and co. gave a fine presentation of Virginius to a light house 1, which cannot be accounted for. Eugenie Blair supported Mr. Downing in an excellent manner. Kate Castleton presented A Paper Doll to a good house 2. Everybody seemed to be well pleased with the performance. The Morrissey Opera co. opened a three nights' engagement 3 to a large house.

MIDDLETOWN.—BIJOU OPERA HOUSE (J. C. Brereton, manager): Will E. Burton in Tom Sawyer played to a fair house 1. Will of the Wisp 15.

ZANESVILLE.—SCHULTZ'S OPERA HOUSE (Robert D. Schultz, manager): Edgar Selden, in Will O' the Wisp appeared to a fair-sized house 3. Mr. Selden is a candidate for public favor in the same field traveled by Emmett and Scanlan. These people do not depend on the intrinsic worth of the plays they present for approval and applause but mainly on the careful, sunshiny style of acting they follow. Mr. Selden therefore met with a warm reception, which was equally shared by Mrs. Tony Hart. Ferguson and Mack in McCarthy's Mishaps 9.

WELLSVILLE.—COOPER OPERA HOUSE (W. D. Wade, manager): Al. G Fields' Minstrels to a packed house Sept. 30. Performances unsatisfactory. Casey's Troubles did big business 3. A very satisfactory performance.

SANDUSKY.—BIENHILLER'S OPERA HOUSE (Rutter and Ilg, managers): Morrissey's Opera co. Sept. 30 to good business. J. B. Polk in A Silent Partner 3; fair house.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): The Kindergarden 1. Fair house and satisfactory performance.==STANDARD OPERA HOUSE (Henke and Beach, managers): Haverly-Cleveland Minstrels Sept. 30 to a big house. Very fine performance.

MASSILLON.—BUCHER'S OPERA HOUSE (C. P. Porter, manager): J. B. Polk in A Silent Partner to a small but well pleased audience Sept. 27. Will O. the Wisp to poor business 1.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, proprietors): Prof. Hart, wizard and humorist, did good business 1-3. Little Nugget co. 12.

LIMA.—PAUROT OPERA HOUSE (H. G. Hyde, manager): Charles McCarthy in One of the Bravest to a large audience 3. Robert Downing made his first appearance here 4 in Virginius to a fair-sized audience. Mr. Downing plays the Roman father decidedly well and his support, particularly Eugenia Blair, who played Virginia, is far above the average.==ELKS: The Elks gave a social session 3 in honor of Charles McCarthy and his co. Gus Philips (Oofty Gooft) presided.

OREGON.

PORTLAND.—NEW PARK THEATRE (J. P. Howe, manager): The Russell Parce Comedy co. headed by Charles Reed, the popular comedian, opened for a week Sept. 24, in The City Directory. The house was packed and people were turned away at each performance. Little Lord Fauntleroy co. week commencing 30. Clyde Herron, supported by Coudray's Muse and Theatre co. will appear at that place of amusement week of Sept. 30 in the Convict's Daughter.==ITEMS: The North Pacific Industrial Exposition opened last Thursday night, and will be open until Oct. 26. Fully 10,000 people attended the opening night. The management has engaged Liberati's Grand Military Band of New York. The Exposition building which is 400 x 200 feet is one of the largest and by far the finest buildings for its purpose on this coast. Great care has been taken in the display and will no doubt attract people here from all over the country. The new theatre is being pushed rapidly to completion. There is a very large force of carpenters and bricklayers at work, and the theatre no doubt will be completed by Dec. 31. The owner of the new theatre, Judge Ingraham, has not as yet decided who will be the manager. We have every reason to believe that J. P. Howe of the New Park Theatre will be the successful candidate.

PENNSYLVANIA.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): The most delightful performance that has been witnessed in this city for some time, was the presentation of a Paper Doll by Kate Castleton, Sept. 30. Miss Castleton captivated the audience from the start and her support received frequent and hearty applause for their artistic efforts. The house was crowded. Ullie Akerstrom, 7-9.

LANCASTER.—PROCTOR'S OPERA HOUSE (C. L. Durvea, manager): Kennedy, Williams and Magee in Time Will Tell, drew only fair houses, Sept. 30-2.==ELKS: Lodge 139 was organized 29, by members of Lodge No. 2, of Philadelphia. Charles C. Dittenhofer being elected E. R. The visitors were banqueted at Rasenorchor Hall.

MCKEESPORT.—WHITE'S OPERA HOUSE (A. W. Van Anda, manager): Edgar Selden's Will o' the Wisp co. gave a clever performance to a well filled house, Sept. 28. Claire Scott to fair business, 1, 2.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Casper, the Yodler drew a large audience, Sept. 30.

CARBONDALE.—ACADEMY OF MUSIC (Abe Sahm, manager): Bunch of Keys packed the house.==ITEM: The Chas. P. Higgins co. very generously donated the entire receipts of their performance to the Y. M. C. A. here.==NEW YORK OPERA HOUSE (J. O'Hearn, manager): Chas P. Higgins Concert co. Sept. 27, to a large and well pleased audience. Ranch 10, 28; light house. Ada Grey, in East Lynne 30; fair business and excellent satisfaction.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): Daniel Boone in On the Trail, Sept. 24; satisfactory performance and good business. Fat Men's Club to a fair house 27. Charles Ellis in Casper, the Yodler 2, to a large and well filled house. A Bunch of Keys 4, to good business.

TAMAQUA.—ALLEN'S OPERA HOUSE (Charles S. Allen, manager): Aaron Woodhull supported by Louise Arnot and a good co. gave a very good performance of Uncle Hiram to a packed house Sept. 26. Half an hour before the curtain rose the doors had to be closed as no standing room could be had at any price. The music by the band and orchestra was the best ever heard here. The receipts were $403.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Ada Gray in East Lynne to a fair sized house, Sept. 28. Adams Dramatic co 30, 1, 2, played Little Ferret, Under the Gas Light, and She to good business.

TITUSVILLE.—OPERA HOUSE (C. P. Lahs, proprietor): J. H. Wallick in Sam Houston Sept. 30 to fair business. Alice Coleman gave a very poor entertainment to slim audience. Alice Akerstrom 3-5 opening in Annette, the Dancing Girl, to S. R. O. The star is a great favorite here and she was warmly received by a delighted audience. The support showed marked improvement over last season presentation.

NEW CASTLE.—PARK THEATRE (Scorer and Leslie, lessees and managers): Little Nugget gave the best of satisfaction to a large and fashionable audience 3-5. The Cawthornes are always sure of a rousing reception here.==OPERA HOUSE (R. M. Allen, manager): Casey's Troubles pleased the gallery of a packed house Sept. 28.

WILLIAMSPORT.—ACADEMY OF MUSIC (Wm. G. Elliot, proprietor): Ada Gray in East Lynne to a small audience. Louise Arnot 4 to a good sized and enthusiastic audience.==PERSONAL: Mr. Kilpatrick and Mr. Shield of this city are with this co.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hemstead, manager): Kate Castleton in A Paper Doll gave a very enjoyable performance to a fair house only. 1. Co., which is an excellent one, merited a better attendance. Encores were numerous, Messrs. Jerome, Clark and Radcliffe being recalled time and again. Gus Houston, the new military drama, with James H. Wallick in the title role, was booked for one performance 2, but owing to error in co's booking, they played the following evening also; business medium. The play is handsomely staged, and abounds with a number of thrilling situations, each of which were sure to bring down the habitues of the upper circles. Ullie Akerstrom 10-12. Arthur Rehan's co. 16.

NORRISTOWN.—MUSIC HALL (John Murphy, manager): Seymour and Stratton co. week of Sept. 23 to poor business; unsatisfactory performance. Bartholomew's Equine Paradox week of 30 to big business.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, proprietors): Kate Castleton Sept. 26, in A Paper Doll drew a large house. James H. Wallick in Sam Houston pleased a good house, 27. Loder's Hilarity amused a fair audience 1.

HAZELTON.—HAZLE HALL (W. J. Depue, manager): Sept. 31 J. C. Stewart's Fat Men's Club drew a large and appreciative audience

MAHANOY CITY.—OPERA HOUSE (James Quirk, manager): Ada Grey in East Lynne Sept. 27. Performance good. Business about the average. Daniel A Kelley, supported by Henrietta Berleur in After Seven Years, pleased a large audience 3.==ITEM: Two large dressing rooms besides a green room have lately been connected with the stage. The system of lighting and heating has been changed for the better.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): J. C. Stewart's Fat Men's Club amused a large audience Sept. 30. Hands Across the Sea drew large houses and gave a good performance 3-5.==ACADEMY OF MUSIC (H. R. Jacobs, manager): Gray and Stephens drew large houses 30-2. McCarthy and McCall co. in True Irish Hearts did good business 3-5.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): Kate Castleton in A Paper Doll gave satisfaction to a good house Sept. 28. Alice Coleman co. in Butterflies Sept. 30. Small audience and poor performance. J. H. Wallick's co in Sam Houston 1. Good business. Deaves Sisters in Chaos Flat 4. Fair business.

MAUCH CHUNK.—CONCERT HALL (John H. Faga, manager): Dan Kelly in After Seven Years 5. Si Perkins 12.==ITEM: Your correspondent wishes to thank Manager Weiand of Lehighton Opera House for courtesies.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Louise Arnot in Uncle Hiram, supported by Aaron Woodhull, to a large house 9. The leading features are the band and orchestra. Ada Gray in A Ring of Iron 12. The Two Old Cronies co. play a return date 29.==ITEMS: Manager Angle has the house lighted by electricity which is a great improvement.—Doorkeeper Joseph Wormser has gotten up a tasteful house programme for the season.

HARRISBURG.—OPERA HOUSE (G. W. Markley, manager): The Fat Men's Club to very good business 3. The co. has been improved and much matter for laughter introduced since their last visit.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Eagle's Nest to a good and well-pleased house 1. Daniel Boone to a big and enthusiastic house 2. May Blossom 4 to a poor house, but all that it deserved.

SCRANTON.—ACADEMY OF MUSIC (C. H. Lindsay, manager): A Bunch of Keys did large business 2. Charles T. Ellis as Casper the Yodler to good houses 3-4.

ERIE.—PARK OPERA HOUSE (J. L. Katz, manager): Kate Castleton Sept. 27 to good business. The entertainment was pleasing and Miss Castleton retains much of her old-time spirit. Charles Loder in Hilarity 2 and Clara Coleman in Butterflies 3. Both to light business.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, lessees and managers): Casey's Troubles 5. Fat Men's Club 8.==OPERA HOUSE (Orr and Rea, lessees and managers): Tennesson Jubilee Singers 4; One of the Bravest 8.

RHODE ISLAND.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): Two Sisters Sept. 30-2; light business. Maggie Mitchell with a very poor supporting co. presented Little Barefoot, Ray and Fanchon before large audiences 3-5. It seems a pity with the reputation Miss Mitchell has that she would surround herself with such inferior people, thus laying bare her own shortcomings.==THE GAIETY OPERA HOUSE (B. F. Keith, manager): Another big week's business here with The Shadows of a Great City, which is a favorite with the public. Miss Annie Ward Tiffany as Biddy Rowan was given a splendid reception on the opening night. The co. is excellent and the mountings the best ever witnessed of the piece.==ITEM: Deputy Sheriff James S. McCabe put an attachment on the Westminster Music for $16,000, and left a keeper in charge. He did not stop the stage performance, which will run on, doubtless, as if nothing unusual had occurred. The attachment is in behalf of William Macomber, father of the late William F. Macomber, and lies against Frank P. Stone, of Boston. Mr. Stone is supposed to be one of the half owners in the Music, his partner being Mr. Batchelder, of Boston. The firm name is Batchelder and Stone. William F. Macomber, late manager of the Music, who died on Sept. 11, sold out his part interest before his decease to Frank P. Stone. But the property was record in the name of his father, William Macomber. The latter now asserts his title, maintaining that his son sold something that was not his to sell. There is likely to be a long and bitter contest over the property. Mr. Batchelder is represented as having paid $25,000 for his interest in the Music.

NEWPORT.—NEWPORT OPERA HOUSE (H. Bull, manager): The Howard Athanæum co. presented a good bill before the largest house of the season 2. All the old favorites were well received, and George Thatcher was heartily welcomed. Struck Gas was given to a good house 4. Less "original" music and more popular would take better. James O'Neill in Monte Cristo 6.==ITEMS: An amusing incident occurred on the night of the Howard co.'s performance, which brought down the house. A well-known club man, forgetting that he took off his top coat in the lobby, thought he would take it off inside, but he was brought to his senses, when, amidst much laughter from his friends among McAllister's Four Hundred, a goodly delegation of whom were present, and rounds of applause from the rest of the house, he found himself in his shirt sleeves, and a white waistcoat only made him more conspicuous.

WESTERLY.—OPERA HOUSE (C. B. Bliven, proprietor): The Two Sisters' co., with Fraser Coulter leading, drew a large audience 3. Good co., but a weak play.

SOUTH CAROLINA.

CHARLESTON.—GRAND OPERA HOUSE (J. F. O'Neill, manager): Haverly-Cleveland Minstrels opened to a $1,500 house Sept. 30. The engagement of two nights and a matinee exceeded $3,000.==ACADEMY OF MUSIC (Will T. Keogh, manager): Effie Ellsler played to good houses 4, 5.

TENNESSEE.

MEMPHIS.—THEATRE (Frank Gray, manager):

The opening of the season with Lizzie Evans in The Buckeye packed the house and many were the compliments paid the management for the many improvements made. Miss Evans has a good bill. She has added new songs and dances to the piece; she will present Our Angel, Pine Feathers and Miss Rosa, the latter for the first time on any stage in this country. Marguerite Pooley, her leading lady, is a Memphis girl. Miss Pooley received rounds of applause and several floral offerings. Rosina Vokes 7-9.——ITEMS: Miss Evans has had three experiences of fires in one week, as follows: The Louisville Hotel 20, Chattanooga 22, and Birmingham, Ala., 27. She has the smallest dog in the country, a little Chihuahua that weighs twenty-four ounces.

NASHVILLE.—THE VENDOME (J. O. Milsom, manager): George C. Staley opened to a good house 3 presenting his new play, A Royal Pass. It was attractively presented and well received. Mr. Staley is a versatile actor and sustained with much credit the dual role of Ivan Zotoff, a Swiss guide and courier, and Andreas Hoffer, late officer of the Russian army. The supporting co. is evenly balanced and made up of competent people. The engagement continues through the week. The next regular attraction is Fernclif 10-12, followed by Robert Downing and Eugenia Blair 14-16. ——GLEANINGS: The Hermitage Guards are making great preparations for their minstrel performance which they are to give at the Vendome 8, 9.—Charles Atwood arrived to-day in advance of Fernclif. Mr. Atwood has a host of friends in this city who are always glad to extend him a cordial welcome when he comes this way. The friends and admirers of Jennie Kersner in Nashville have been much pleased to learn that she goes this season with that prince of comedians, William H. Crane. The Willey and Stuart Colored Minstrels, or rather the stranded members of this co., who were left here played to fair business at May's Opera House week of 7.

JACKSON.—PEABODY OPERA HOUSE (Will H. Tate, manager): Leslie Davis co. in She and Sea of Ice 2, 3.——ITEM: Manager Tate has a number of good attractions booked for this season.

CLARKSVILLE.—ELDER'S OPERA HOUSE (J. T. Wood, manager): Lizzie Evans Sept. 28 in The Buckeye to good business. George C. Staley in A Royal Pass to fair business. Co. good. Jennie Holman Dramatic co. week of 7 (Fair week). Robert Downing 17.

LEBANON.—WHITE'S OPERA HOUSE (R. L. C. White, manager): Lizzie Evans in Buckeye opened the house Sept. 26 to fair-sized audience. Star well received. Co. and play poor.

TEXAS.

GALVESTON.—HARMONY THEATRE (H. Greenwall and Son, managers): A new aspirant for histrionic honors, Herbert Mersdon, appeared Sept. 19, 20, in Pool's Revenge and Louis XI. to very sparse attendance. The young star is very painstaking and possesses some ability, which experience may develop. As yet his work is crude. The support varies in quality from good to bad, with the latter slightly conspicuous. Duncan B. Harrison in The Paymaster 30, 1, to big business. Jennie Calef 3, 4.——ITEMS: H. Coulter Brister, who enjoyed a leading role in The Paymaster, did so at very short notice, having left the Herbert Mersdon co. but the day previous, considering which fact his creditable efforts entitle him to special favorable mention.—Morris H. Warner, the able city editor of the *Morning Tribune*, and formerly connected with the profession in various capacities, has contracted to write a protean drama for Virginia Adams, late prima donna of the New Orleans Juvenile Opera co. Mr. Warner is no novice at play writing, and will in all likelihood do full justice to the undertaking.

SHERMAN.—SHERMAN OPERA HOUSE (A. Q. Nash, manager): Bella Golden in Little Duchess Sept. 3.

FORT WORTH.—OPERA HOUSE; G. H. Dashwood, manager): Lilly Clay's Gaiety co. Sept. 30; good business.

MARSHALL.—MARSHALL OPERA HOUSE (James Johnson, manager): Goodyear, Cook and Dillon's Minstrels Sept. 25 to large gallery business. Little's World 2.

DALLAS.—DALLAS OPERA HOUSE (H. Greenwall and Son, managers): Lilly Clay's Gaiety co. to crowded house Sept. 28. Performance good.——ITEM: William L. Malley, business manager of John Hearts of Old co. is in town. He tells me the co. has played to immense business since they began their tour.—Everything around the Texas State Fair and Dallas Exposition grounds present a lively appearance. It will begin Oct. 13. One of the many features will be the wonderful trotting dog "Dan," which trots against any pony not over fourteen hands high. It is said he has never been beaten in a race. He will be driven by his master to a cart.

PALESTINE.—TEMPLE OPERA HOUSE (C. P. and G. B. Sawyer, managers): Goodyear, Cook and Dillon's Minstrels opened the season Sept. 29. Good business.

SAN ANTONIO.—GRAND OPERA HOUSE (T. W. Maltby, lessee and manager): The season at the Grand was opened Sept. 26 by Goodyear, Cook and Dillon's Minstrels to a crowded house. Carry's Musical Comedy co. gave John Hearts of Old to good business 29. Weather very bad.——ITEM: Manager Maltby informs me that his bookings are better than ever before. This section of the country is in a more prosperous condition than it has been for many years, and I may safely predict a prosperous season.—In Text "Season of Sept. 7 your correspondent at Little Rock says: "T. W. Maltby of San Antonio called to secure the house of the Capital Theatre, etc." He was evidently misinformed, for Mr. Maltby assures me that he has a five years' lease from Dr. Watkins, and that out of consideration for W. G. Thomas, who had engaged the house previously, and had partly booked it for this season, he (Maltby) very generously allowed Mr. Thomas to retain the theatre for another season. The owner of the house left it entirely at the discretion of Mr. Maltby. Under these circumstances it is no more than right that Manager Maltby is given the credit which is due him for this generous action.

DENISON.—MCDONALD OPERA HOUSE (J. B. McDonald, manager): The Golden co. Sept. 29, 30. The Little Duchess 1 and Hortense 2. Fair business both nights.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. E. Walker, manager): Our German Ward Sept. 30 to one of the largest audiences of the season. John Wellman, who plays in the title role, is also the author of the comedy. He is a native of Pittsburgh, N. Y. and was greeted by about 300 of his countrymen. Echoes of flowery farm conditions and at the end of the third act Mr. Wellman came before the curtain and in an unaffected little speech thanked his friends for their kind welcome. Clayton Hoyer in Check 1 to an appreciative audience. Guy Bonham's Minstrels 3; to fair business.

VIRGINIA.

ROANOKE.—OPERA HOUSE (C. W. Bridges, manager): Effie Ellsler Sept. 27 presented Egypt to a large and fashionable audience. Cold Day co. 1 to a packed house, but it will be a cold day before they get another good house here on Carleton's dressing room day and only because of the overcrowded condition of the theatre. Johnny Gunn Opera co. 2 in The Brigands to the biggest house of the season, although Gen. Roberts spoke in the 23d.——ITEMS: W. H. Fitzgerald, formerly with Carleton and Roderick Crawford is in town with Carleton and Roderick Crawford is interested with Gunn this season, and they have a fine co.—John Kelly, our efficient leader of orchestra, receives rounds of applause for his bright and catchy music.—Ground will be broken for the new Opera House next week, although the projectors don't propose to complete it before next season.

PETERSBURG.—ACADEMY OF MUSIC: A Cold Day drew lightly Sept. 30, but gave a satisfactory performance. Hoyt-Vaughn's Tourists was greeted by a large and delighted audience 2. Co. good.

STAUNTON.—STAUNTON OPERA HOUSE (W. L. Gilmer, manager): Lillian Lewis in As in a Looking Glass played to a fair house Sept. 28. A Night Off co. 29 did good business.

RICHMOND.—ACADEMY OF MUSIC (Berger, Leath and Hyers, managers): Held by the Enemy to fair house Sept. 30-2. Hoyt-Vaughn's Tourists 3-5.——THEATRE (Wm. F. V. Farrell, manager): Ellie Ellsler in The Governess and Home 30-2, and Miss Marshall 3-5 both drew fair houses.

CHARLOTTESVILLE.—LEVY'S OPERA HOUSE (Peavy and Sibley, managers): A Night Off co. Sept. 30 to a very good house considering the inclemency of the weather. Very inferior co. with the exception of Mr. Burbridge, as Marcus Brutus Snap, who deserves mention.——ITEMS: Creston Clark is the next attraction here. The Levy Opera House is a very nice one; seating capacity 750; stage, 45 by 35. The scenery is all new, and every thing is neatly kept.

WASHINGTON TERRITORY.

TACOMA.—ALPHA OPERA HOUSE (J. M. Junett, manager): Pilsen and Errol in The Chicko Sept. 26 gave an excellent entertainment to a small audience.——GERMANIA THEATRE (J. P. Howe, manager): Little Lord Fauntleroy (Pacific co.) to unprecedented business 27, 28 and matinee. Carl A. Haswin gave an excellent rendition of the Earl of Dorincourt. Willie Eddinger and Fannie Ethyl were very successful as the Little Lord.——ITEMS: In Port Townsend 26 the Little Lord Fauntleroy co. played to $400 more than any previous entertainment ever given in that city. The audience there was so pleased with Willie Eddinger's playing that during the progress of the play they presented him with a beautiful gold locket set with turquoise.—Fritz Morris, the business manager of Fauntleroy co., is a hustler and manages to get the best of newspaper notices for his co.—The new National Theatre, under the management of H. H. Cline, will be opened in three weeks.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (P. Riester, manager): U. S. Mail co. Sept. 30. Fair business. Kate Davis received a royal welcome from old friends.——GRAND OPERA HOUSE (O. C. Gunther, manager): Sun's Phantasma 31, 1-2. Unsatisfactory entertainment and poor business. Kindergarden 3-5; opened to good business.

WISCONSIN.

MILWAUKEE.—NEW ACADEMY (Jacob Litt, manager): Gaiety Burlesque co. No. 2 gave two performances Sept. 29. This is the first time the opera has been given here, and considering that the co. did not get here in time for a rehearsal, it created a good impression. Will H. Rising's splendid voice is heard to good advantage in the part of Tarano. Curtis Godfrey as Alli; Blanche Chapman as Serena, and Stuart Harold as Hassan Bey were heartily received. Hartmann's Vaudeville co. drew large and appreciative audiences 29-2. The co. is one bound to receive the patronage of the best class of theatre-goers, as every act is of the highest order. Let us have more of this class of performances.——STIJOU OPERA HOUSE (Jacob Litt, manager): Chip o' the Old Block attracted fair-sized houses week ending 5. The piece is very airy and full of horse-play, much of which could be cut out and not missed.—— STANDARD (Miller and Nicolai, managers): Madson and Augustin Nouville in The Boy Tramp 27-29 to fair business.

OSHKOSH.—GRAND OPERA HOUSE (James Straliglin, manager): Around the World in Eighty Days to a poor house 1. Nat Goodwin packed the house 3.

SHEBOYGAN.—SHEBOYGAN OPERA HOUSE (J. M. Kohler, manager): Around the World in Eighty Days played to S. R. O. Sept. 26. W. J. Fleming as Phineas Fogg, Al Harris as Passe Partout and Harry Dalton as the American, all did excellent work. Helen Jones as Aouda was admirable and captured the audience; scenery and stage settings fine. Edward A. Hannan's One of the Finest 30 to a fair house. Stage settings good.

EAU CLAIRE.—GRAND OPERA HOUSE (James P. Straliglin, manager): Nat C. Goodwin in A Gold Mine drew a crowded house Sept. 30.

ANTIGO.—ANTIGO OPERA HOUSE (W. R. Jones, manager): McCabe and Young's Operatic Minstrels pleased a crowded house Sept. 27.

MANITOWOC.—OPERA HOUSE (John P. Dumba, manager): Myers' Sisters in Out of Bondage to a poor house 2. The co. opened its season here and is deserving of good houses. —— TURNER OPERA HOUSE (E. A. Hartmann, manager): Edward Hannan's One of the Finest to a fair house 2. Very satisfactory performance.

CANADA.

WINNIPEG.—PRINCESS OPERA HOUSE (Campbell and Leach, lessees): Mrs. George S. Knight began a week's engagement 22.

HAMILTON.—GRAND OPERA HOUSE (Thomas Rankin, manager): The house has been dark since 21. H. H. Rogers 3, 4. Dr. Howard's Specialty co. 5.——PERSONAL: Miss Studholm left Tuesday to join the Helen Blythe co.

LONDON.—GRAND OPERA HOUSE (Frank Kirchhoffer, manager): The normal opening of the house took place Sept. 26, Helen Blythe appearing in A Mother's Love to fair business. As previously intimated the house presented a fine appearance, being tastefully frescoed, new carpets laid, and nearly an entire set of new scenery which, by the way, is from the brush of Louis Pitt, a young scenic artist of Detroit, Mich., and is very creditable. During the opening performance I. P. Bevins, the manager, appeared before the curtain and complimented the house manager on the very comfortable manner in which the stage was fitted up, particularly the dressing rooms, which could not have been better. Taken in all the house is vastly improved. A Branch of Hope to a good house 2. John Warrington, elocutionist, 4, and Richard Read 7.

CHATHAM.—GRAND OPERA HOUSE (W. H. Brown, manager): Helen Blythe presented A Mother's Love Sept. 30 to fair business.——ITEM: By handing this week indicating that our theatre is under a new management. We all hope friend Morgan will make this undertaking as successful as he has done for his own business in the past. It will also help all this place happening matters. I would strongly urge him to begin by securing a better combination and not continue to inflict such vile music upon his patrons as we have had lately. He might also improve upon his class of attractions, but this will suffice then.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Rice in Josephine, Rice Ado About Nothing and A Reception Gems to good business week ending 5. Rice is a great favorite in Montreal and was received with much enthusiasm. Valerie Value week of 7.——THEATRE ROYAL (Spencer and Leslie, managers): Partners to fair business week ending 5. The co. averages fairly all round. Charles Hoy Ah Wing Lee the Chinaman was particularly good. Some very pretty scenery was used in the first act.

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RUSSELL & PIERCE, Managers.

BETHLEHEM, PA.
Christmas Date Still Open.
A first-class attraction (with brass band) is desired for Christmas Day. Address E. F. WALTERS, Manager of Opera House, Bethlehem, Pa. Bookings also desired for Lehighton Op. House.

CUMBERLAND, MD. Academy of Music.
WANTED—Good attraction for Jan. 1. A few other dates are also open.
HARRY W. WILLIAMSON, Manager.

DESHLER, OHIO.
Baer's Opera House.
Population, 2,200; seating capacity, 600; full scenery and piano. Good attractions wanted for opening. For open time, write at once.
WILL GARD, Manager.

EVANSVILLE, IND. Population, 60,000.
The Grand.
Seats 1,700. Heated by Steam. Lighted by Electricity.
ON GROUND FLOOR.
ONLY FIRST-CLASS HOUSE IN CITY.
Now booking for Season 1889-90. Only First-class Attractions need apply.
M. J. BRAY, Jr., Mgr.

ELMIRA, N. Y.
Madison Avenue Theatre.
Population, 32,000. The only theatre in the city on the ground floor. Fitted with all modern improvements, including opera chairs, incandescent lights, etc. Seating capacity—Orchestra, 450; balcony, 400; gallery, 250. Size of stage, 50x30. Write for open time.
G. W. SMITH, Manager.

FROSTBURG, MD.
Hoyt's Opera House.
Seats 800. Heated with steam and lighted with gas. Centre of the city. Have one night, share or rent.
Address D. J. HOAG, Proprietor and Manager.